

RECORDS OF THE

VA. 1880. 0003

~~4. D. 30.~~

~~2 D.~~

SOUTH KENSINGTON MUSEUM
ART HANDBOOKS.

THE INDUSTRIAL ARTS
OF INDIA.

BY
GEORGE C. M. BIRDWOOD, C.S.I., M.D., EDIN.,
Act. Referee for the Indian Section of the South Kensington Museum.

WITH MAP AND WOODCUTS.

VOL. I.



Published for the Committee of Council on Education

BY
CHAPMAN AND HALL, LIMITED, 193, PICCADILLY,
LONDON, W.



ROWLANDS' ODONTO OR PEARL DENTIFRICE

has been celebrated for more than half a century as the best and purest preparation for the teeth ever made; it whitens and preserves the teeth, imparts to them a pearl-like whiteness, strengthens the gums, and gives a pleasing fragrance to the breath, while the fact of its being perfectly free from any mineral or acid ingredients constitutes it the best Dentifrice which can be used, and especially adapts it for the teeth of children. Great care must be taken to ask for ROWLANDS' ODonTO, of 29, Hatton Garden, London, and to see that each box bears the 3d Government Stamp, without which an ODonTO is genuine.

ROWLANDS' MACASSAR OIL

is universally in high repute for its unprecedented success during the last 30 years in promoting the growth, restoring, improving, and beautifying the human hair. It prevents hair from falling out or turning gray, strengthens weak hair, cleanses it from scurf and dandruff, and makes it beautifully soft, pliable, and glossy. For children it is especially recommended, as forwarding the basis of a beautiful head of hair, while its introduction into the nursery of Royalty is a sufficient proof of its merits. It is perfectly free from any lead, mineral, or poisonous ingredients. Sold by Chemists, Perfumers, and Hair-dressers, in usual four sizes.

ROWLANDS' KALYDOR

is a most refreshing preparation for the complexion, dispelling the cloud of languor and relaxation, allaying all heat and irritation, and immediately affording the pleasing sensation attending natural coolness and beautiful whiteness of the skin.

Freckles, Tan, Spots, Pimples, Flashes, and Discoloration, fly before its application, and give place to delicate clearness, and the glow of beauty and of bloom. In cases of sunburn, or stings of insects, its virtues have long been acknowledged. Price 4s. 6d. and 8s. 6d. per bottle. Ask any chemist, perfumer or hairdresser for Rowlands' articles.



SOUTH KENSINGTON MUSEUM ART HANDBOOKS.

THE INDUSTRIAL ARTS OF INDIA.

The important collection of examples comprised in the Museum originally formed by the East India Company has lately been transferred from the India Office to the charge of the Lords of the Committee of Council on Education, and will henceforth form a section of the South Kensington Museum.

This Volume, forming one of the series of Art Handbooks issued under the authority of their Lordships, has been prepared at their request, and with the concurrence of the Secretary of State for India in Council, by DR. BIRDWOOD, of the India Office, a gentleman whose wide knowledge of the art manufactures of India specially qualifies him for the work. It is hoped that it will be found useful not alone by visitors to the Museum, but by all who desire to acquire information respecting the arts and industries of the Indian Empire.

May, 1880.

THE INDUSTRIAL ARTS OF INDIA.

BY

GEORGE C. M. BIRDWOOD, C.S.I., M.D. EDIN.,

Art Referee for the Indian Section of the South Kensington Museum.

WITH MAP AND WOODCUTS.

IN TWO VOLUMES

VOL. I



Published for the Committee of Council on Education

BY

CHAPMAN AND HALL, LIMITED, 193, PICCADILLY.

FESTINA LENTE.

Quhat? gif Art bee slowe: swetelic let yt growe
Als waxeth tendre Gress neath Goddys smale Raine;
Bot of cryēg, strybhēg, rorēg, godhēg, drybhēg,
Waxeth nocht saif Dust y-lust upō ye Plaine . . .

II. LESCOT, *Canticū filiorū BESELEEL*.
[circa MCCCC.]



22 . 5 . 80.

708.9

LONDON: R. CLAY, SONS, AND TAYLOR, PRINTERS.

PREFACE.

PART I, on the Hindu Pantheon, has been compiled chiefly from the well-known works of Belnos, Coleman, Colebrooke, Dowson, Dubois, Fonseca, Garrett, Gladwin, Goldstücker, Herklots, Sir W. Jones, Muir, Max Müller, Talboys Wheeler, Monier Williams, H. H. Wilson, and J. Wilson, and revised throughout from the *Classical Dictionary of Hindu Mythology* recently published by Professor Dowson, whose spelling of the names of gods and epic heroes of India I have endeavoured to uniformly follow. I have also had to make frequent use of the papers on *Ancient Sculpturings on Rocks*, on *The Snake Symbol in India*, on *Stone Carvings at Mainpura*, and on *Prehistoric Remains in Ancient India*, published in the *Journal of the Royal Asiatic Society* of Bengal, by Mr. J. H. Rivett-Carnac, C.I.E., of the Bengal Civil Service, and of the papers on *The Village named Maruda in Southern Konkana*, on *Serpent Worship in Western India*, on *The Shrine of the River Krishna at Mahabalesvara*, and on *The Shrine of Mahabalesvara*, published in the *Journal of the Bombay Branch of the Royal Asiatic Society* by the Honorable Rao Sahib Vishvanath Narayan Mandlik, member of the Bombay Legislative Council.

Part II, on The Master Handicrafts of India, is a reprint, with added text, of a portion of my *Handbook to the Indian Court* at the Paris International Exhibition of 1878. It was so well received, both on the Continent and in this country by people interested in the minor arts of India, that I resolved to publish a carefully rewritten edition of it for general sale. I began by adding to it copious notes from the annual *Administration Reports* of the local governments of India; and I had examined all these reports, and all the provincial *Gazetteers* as yet published, when I was asked in the early part of this year to write a popular handbook on the industrial arts of India, in connexion with the reopening of the India Museum under its new administration by the Science and Art Department at South Kensington. In undertaking this task my intention was to write such a short sketch as I have given of the Hindu Pantheon, without some knowledge of which half the interest of the manual arts of India is lost; and to add a few general observations on the artistic character of Indian manufactures. But on examining the India Museum collections in detail, and finding how incomplete they were for a systematic representation of the manufacturing resources of India, I saw that what was most wanted was not a handbook to the contents of the Museum, but an index to its deficiencies; and I therefore resolved to virtually republish a portion of my *Handbook*, with new information, as the second part of the present work. Although its preparation has been hurried—(the Science and Art Department received charge of the Museum only on the 1st of January last)—I hope that it is a fairly trustworthy index of every district and town in British India where manufactures of any special

artistic quality are produced ; and I believe it will prove of some assistance to the officials of the Science and Art Department in completing the India Museum collections, and to the general public as a guide to the places in India where they may obtain objects of genuine native art.

I have been much exercised with the spelling of the modern Indian geographical names. I have never before spelled them according to the official system, but have been forced under various compulsions to submit more or less completely to it on the present occasion. I have given up Sir Charles Napier's "Scinde," but I have not been able to give up Moore's "Cashmere." Whoever heard of the vale of "Kashmir" ? It has been very confusing to me to give up the old *oo*'s and *ee*'s for the new *u*'s and *i*'s, which latter render it impossible for common English people to understand anything like the true pronunciation of Indian names. It is impossible for English people to pronounce P-u-n-a as Poona, N-i-r-a as Neera, S-h-i-r-p-u-r as Sherepore, or D-a-m-D-a-m as Dum-Dum. Even if the natives of India adopted the Roman alphabet we ought not to spell modern Indian geographical names as they naturally would, if our first object is to preserve the proper pronunciation of them : for let it be clearly understood that by the official system of spelling we are degrading their pronunciation. I saw Kurnool the other day rhymed to skull, simply because the writer of the poem, himself an accomplished Orientalist, had been, in a heedless moment, misled by the official spelling of the word *Karnul*. English is English, and the spelling of English words should be left to be settled by popular English usage, and no attempt should be made to regulate it by arbitrary resolutions of government. When an

Englishman hears a foreign sound he tries to render it as accurately as possible by spelling it out with honest English letters, and for the very reason that he does not adopt a uniform system, but tackles the sound in his own way, he arrives at last at a spelling of it which renders its mispronunciation almost impossible. Calcutta, Madras, Bombay, Lahore, Umritsur, Jullundhur, and Lucknow, are pronounced by Englishmen very nearly as natives of India pronounce Kalikata, Madraj, Bambai, Lahawar, Amritsir, Jalindhar, and Lakhnau. It is of course convenient to have a uniform system of spelling Indian words for the use of international oriental scholars ; but the service of oriental science is one thing, and correct English spelling quite another ; and what is wanted by Englishmen is not that a dozen or so European "pandits" should run no risk of mistaking Indian names, but that the common people of England, who have a practical interest in pronouncing them correctly should not be led into error. It is therefore of paramount importance that they should "be englished rightly."

G. B.

1 MAY 1880.

CONTENTS OF VOL. I.

PART I.—THE HINDU PANTHEON—

PAGE

THE SACRED WRITINGS OF THE HINDUS	2
THE ITIHASAS	6
THE MAHABHARATA	7
THE RAMAYANA	23
THE PURANAS	33
THE CODE OF MANU	35
THE TANTRAS	45
THE GODS OF INDIA	46
THE VEDIC GODS	46
THE PURANIC GODS	52
THE GREATER GODS	54
THE EIGHT VEDIC "DH SELECTI"	64

	PA R
TABLE OF THE REGENTS OF THE EIGHT QUARTERS OF THE	
WORLD	70
THE TWO SONS OF SIVA	70
THE HOSTS OF HEAVEN	72
THE LESSER GODS AND DEIFIED HEROES	73
THE "DII SEMONES"... ..	78
THE VAHANS, OR VEHICLES OF THE DIFFERENT GODS	80
CELESTIAL ATTENDANTS ON THE GODS	82
INFERNAL ATTENDANTS ON THE GODS	82
LOCAL DEITIES	84
MISCELLANEOUS SACRED OBJECTS	85
SACRED TREES AND PLANTS	85
SACRED ANIMALS	91
SACRED MEN	91
MISCELLANEOUS SACRED THINGS	92
SACRED PLACES	92
SACRED MOUNTAINS	93
OF MOUNT MERU AND MOUNT KAILASA, THE HINDU OLYMPUS	94
THE HINDU SECTS AND SECTARIAL MARKS	95

CONTENTS OF VOL. I.

xi

	PAGE
THE JAINAS AND THEIR TWENTY-FOUR JINS	98
THE HINDU TEMPLES... ..	107
SACRIFICIAL UTENSILS... ..	123
EVIL INFLUENCE OF THE PURANAS ON INDIAN ART	125
THE ANTIQUITY OF INDIAN ART	126

PART II.—THE MASTER HANDICRAFTS OF INDIA—

GOLD AND SILVER PLATE	144
METAL WORK IN BRASS, COPPER, AND TIN	154
DAMASCENED WORK	163
ENAMELS	165

LIST OF ILLUSTRATIONS.

PLATE		
A.—Vedic Gods	...	<i>To face page</i> 54
B.—Vedic Gods	...	" 58
C.—Puranic Gods	...	" 62
D.—Puranic Gods	...	" 66
E.—Puranic Gods	...	" 70
F.—Puranic Gods—Avatars of Vishnu	...	" 74
G.—Puranic Gods—Avatars of Vishnu, <i>continued</i>	...	" 78
H.—Puranic Gods	...	" 82
I.—Puranic Gods	...	" 86
J.—Puranic Gods	...	" 90
K.—Puranic Gods	...	" 94
L.—Buddhist Idols and symbols	...	" 98
M.—Sectarial marks	...	" 104
N.—Sacrificial utensils	...	" 110
O.—Sacrificial utensils	...	" 123
1.—Buddhist relic casket	...	" 144
2.—Ancient silver patera	...	" 144
3.—Chased gold vessel, Cashmere	...	" 145
4.—Chased parcel gilt jug, Cashmere	...	" 145
5.—Chased parcel gilt <i>Sarai</i> , Lucknow	...	" 146
6.—Chased parcel gilt <i>Sarai</i> , Lucknow	...	" 146
7.—Bowl and tray of pierced silver, parcel gilt [with detail], Ahmedabad	...	" 147

PLATE

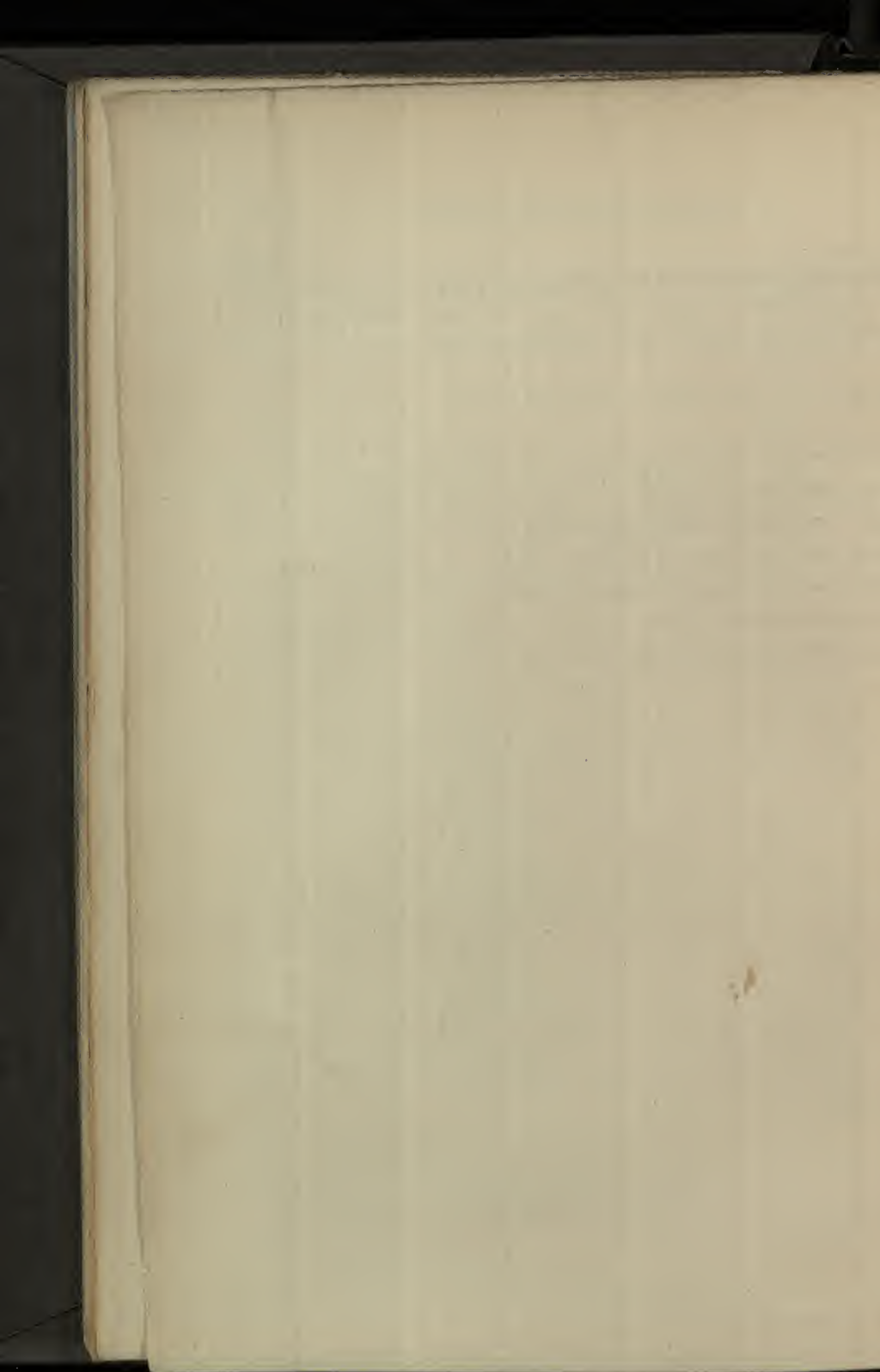
8.—Parcel gilt and jewelled coffee-pot of Mogol period	To face page	147
8 (<i>bis</i>).—Pierced and <i>repoussé</i> silver shrine screen, Madura	„	148
9.—Parcel gilt vase of Mogol period	„	148
9 (<i>bis</i>).—Gold tray, Mysore	„	149
10.—Gold dish, Mysore	„	149
11.—Section of gold dish, Mysore	„	150
12.—Buddhistic copper vase, with detail of graven decoration... ..	„	150
12 (<i>bis</i>).—Tinned brass bowl, with incised ornament, Moradabad	„	151
13.—Spice-box of Moradabad work	„	151
14.—Sculptured brass <i>Lota</i> , Tanjore	„	152
15.—Brass <i>Lota</i> , encrusted with copper, Tanjore ...	„	152
16.—Copper <i>Lota</i> , encrusted with silver, Tanjore ...	„	153
17.—Copper <i>Lota</i> , encrusted with silver, Tanjore ...	„	153
18.—Copper <i>Lota</i> , with hammered ornament, Tanjore ...	„	154
19.—Brass dish, encrusted with copper, Tanjore ...	„	154
20.—Brass figure, No. 1, Vizagapatam	„	155
21.—Brass figure, No. 2, Vizagapatam	„	155
22.—Brass figure, No. 3, Vizagapatam	„	156
23.—Brass figure, No. 4, Vizagapatam	„	156
24.—Brass figure, No. 5, Vizagapatam	„	157
25.—Brass figure, No. 6, Vizagapatam	„	157
26.—Brass figure, No. 7, Vizagapatam	„	158
27.—Brass candlestick, Madura... ..	„	158
28.—Copper-gilt sacrificial vase, Madura... ..	„	159
29.—Teapot?—Nipal	„	159
30.—Damascened work, and spice-box, damascened in gold [with detail of a panel], Panjab	„	160
31.—Two panels of damascened spice-box figured in Plate 30	„	160

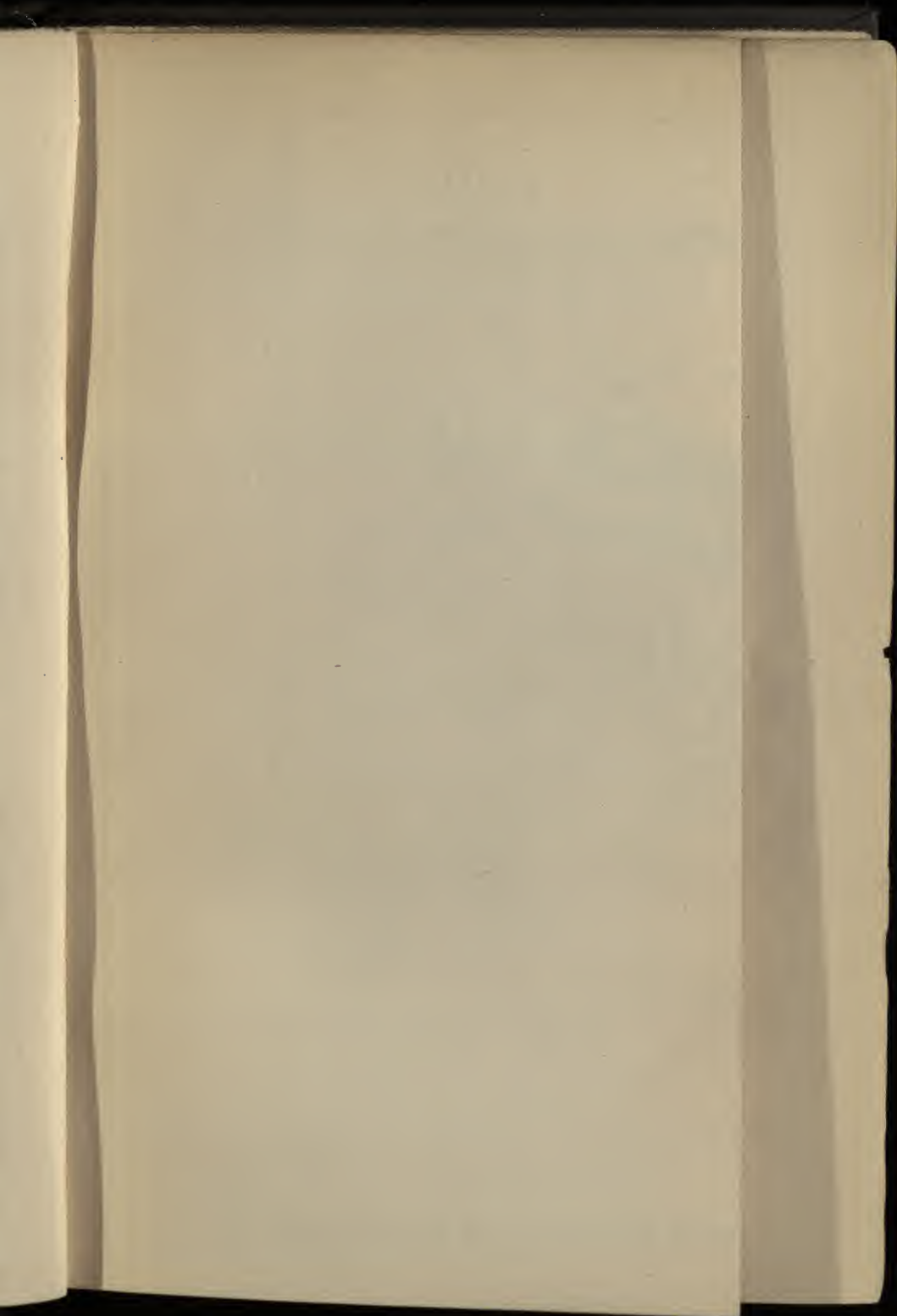
LIST OF ILLUSTRATIONS.

xv

PLATE

32.— <i>Sarai</i> , damascened in silver, Hyderabad in the Dakhan	To face page 161
33.—Plate, damascened in silver, Hyderabad in the Dakhan	,, 161
34 and 35.—Vessel and bowl, Damascened in silver, Purniah	,, 162
36.—Enamelled pen and inkstand, Jaipur	,, 162
37.—Enamelled <i>Sarai</i> , Panjab	,, 163
38.—Enamelled <i>Herka</i> stand, of Mogol period	,, 163
39.—Casket [with details] of Pertabghar enamel	,, 164
40.—Gun barrel, damascened in gold, with details	,, 164
41.—Gun stock cased in ivory	,, 165
42.—Shield, damascened in gold, Panjab	,, 165







THE INDUSTRIAL ARTS OF INDIA.

PART I.

THE HINDU PANTHEON.

THE arts of India are the illustration of the religious life of the Hindus, as that life was already organised in full perfection under the Code of Manu, B.C. 900-300. Although some of the freshness of its Vedic morning was then already lost, it is life still in its first religious and heroic stage, as we find it painted in the Ramayana and Mahabharata ; and we owe its preservation, through the past three thousand years, from change and decay, chiefly to the Code of Manu. The principles of government embodied in this book were probably first reduced to their present form about B.C. 300, as a defence of the priestly polity of the Brahmans against the Buddhist revolution, by which it was threatened from about B.C. 543, the date of the death of Gautama Buddha, to the sixth and seventh centuries of our era. So securely was the sacerdotal state system of the Brahmanical Hindus fixed by the Code of Manu that even the foreign invasions and conquests to which they have been constantly subjected from the seventh century B.C. have left the life and arts of India essentially the same as we find them in the

Ramayana and Mahabharata, and in the writings of the Greek officers of Alexander, Seleucus and the Ptolemies, by which they were first made known to the Western nations.

The intimate absorption of Hindu life in the unseen realities of man's spiritual consciousness is seldom sufficiently acknowledged by Europeans, and indeed cannot be fully comprehended by men whose belief in the supernatural has been disturbed by the prevailing material ideas of modern society. Every thought, word, and deed of the Hindus belongs to the world of the unseen as well as of the seen; and nothing shews this more strikingly than the traditionary arts of India. Everything that is made is for direct religious use, or has some religious significance. The materials of which different articles are fashioned, their weight, and the colours in which they are painted, are fixed by religious rule. An obscurer symbolism than of material and colour is to be traced also in the forms of things, even for the meanest domestic uses. Every Indian detail of decoration, Aryan, Dravidian, or Turanian, has a religious meaning, and the arts of India will never be rightly understood until there is brought to their study not only the sensibility which can appreciate them at first sight, but a familiar acquaintance with the character and subjects of the religious poetry, national legends, and mythological scriptures that have always been their inspiration, and of which they are the perfected imagery.

THE SACRED WRITINGS OF THE HINDUS.

The Hindus arrange their *Sastras* or sacred writings in four groups, namely,

1. The Vedas, or "divine knowledge."
2. The Upa-Vedas, or "supplementary Vedas."
3. The Ved-Angas, or "members of the Vedas."
4. The Upangas, or "supplementary Angas."

Under these four heads every sort of knowledge is taught.

The Vedas are four also, namely,

1. The Rig-Veda, so called from *rik*, a verse.
2. The Yajur-Veda, so called from *yaj*, worship, relating to sacrifices.
3. The Sama-Veda, so called from *saman*, a prayer arranged for singing.
4. The Atharva-Veda, or Brahmana-Veda, relating chiefly to incantations.

Each Veda is also divided into four parts, namely,

1. The Sanhita, comprising the Mantras and Ganas, or hymns and prayers.
2. The Brahmanas, describing the details of the Vedic ceremonies for the guidance of the Brahmins.
3. The Jnana, or Upanishads, or philosophical part.
4. The Aranyakas, "belonging to the forest," intended for Brahmins in retreat, and closely connected with the Upanishads.

The distinguishing title of Aitareya is prefixed to a Brahmana, an Upanishad, or an Aranyaka of the Rig-Veda. The Sanhitas, Brahmanas, Upanishads, and Aranyakas of the Vedas are designated as *sruti*, the "heard" word; and all other Hindu sacred scriptures are simply *smriti*, or "inspired," as distinguished from the "heard" or directly revealed. The three great schools of Hindu philosophy [Darsana, "demonstration"], and their three supplementary schools, the Nyaya and Vaiseshika, the Sankhya and Yoga, and the Purva-Mimansa ["earlier" Mimansa] and Uttara-Mimansa ["later" Mimansa], or Vedanta, all implicitly accept the divine authority of the Vedas, but explain them differently. It was the Brahmins' claiming the direct revelation of the Brahmanas that mainly led to the schism of Buddhism. The Nyaya and Sankhya schools were probably in existence before the time of Gautama Buddha, but the Vedanta [the "end," "object," or

"scope" of the Vedas,] school seems to have arisen in opposition to the teaching of Buddhism, which was popularly regarded as a system of atheism. To it the Vedanta school opposed the doctrine of pantheism. But Vedantism is really nothing else than Nihilism ; and the agnostic teaching of the Sankhya school is the common basis of all systems of Indian philosophy.

Closely connected with the Vedas are the Sutas and Parisishtas. The word *sutra* literally means a "thread" or "string," and the Sutas are little books consisting of a string of short sentences, giving the quintessence of the Vedas in the concisest possible form for instructing students in the accumulated lore of the Vedas. The Parisishtas are of later date, and, as their name indicates, are "supplementary" to the Sutas. They are intended not for the instruction of the young, but to convey, in a popular and superficial form, to the ignorant multitude general information regarding their religion. They mark the transition from the Vedic to the Puranic literature of India.

The true Vedic age has been divided by Max Müller into four periods. The first is that of the *Chhandas* ["metre"], which he fixes between B.C. 1200 and B.C. 1000, when the oldest hymns of the Rig-Veda were first composed, and the Vedas had not yet been reduced to their present form. The second, or *Mantra*, period, he fixes between B.C. 1000 and B.C. 800 ; and the third, or *Brahmana*, period, during which the Upanishads also were composed, between B.C. 800 and B.C. 600. The fourth, or *Sutra*, period extends the Vedic age to B.C. 200. In reality the Rig-Veda is the only Veda, since from it almost exclusively the Yajur-Veda and Sama-Veda are derived. Indeed they are merely different arrangements of its hymns for special sacrifices and other rites, and for singing. The Atharva Veda also is sometimes not acknowledged to be a Veda at all, but only a supplement to the others. The last hymn [*sukta*] of the third book [*mandala*] of the Sanhita of the Rig-Veda consists of six invocations by the Rishi Viswamitra, one of which is the celebrated

Gayatri, or verse of eight syllables, known as "the holiest verse of the Vedas," and "the mother of the Vedas," which it is the duty of every Brahman to repeat at all his devotions. It is a simple invocation to the sun, but to it in the course of ages the most mysterious significance has become attached. It is said in the Code of Manu, ch. vi. v. 71 : "Even as the dross of metals is consumed by fire, so is a man purified of his sins by meditating on the mystic word [OM], and the melodious measure of the *gayatri*." The address to the sun is in these words : "Let us adore the light of the divine sun [*savitri*]. May it enlighten our minds."

The *Upa-Vedas* are also four, namely,

1. The Ayur-Veda, or science of medicine, derived from the Rig-Veda.
2. The Gandharva-Veda, or science of music, derived from the Sama-Veda.
3. The Dhanur-Veda, or military science, derived from the Yajur-Veda.
4. Silpa, or Sthapatya-Veda, on the mechanical arts and architecture, derived from the Atharva-Veda.

These are all said to belong partly to the *Brahmana* and partly to the *Sutra* periods.

The *Ved-Angas*, or "members of the Vedas," composed during the *Sutra* period are six, namely,

1. The Siksha, on pronunciation.
2. The Chhandas, on prosody and verse.
3. The Vyakarana, on grammar.
4. The Nirukta, in explanation of obscure words and phrases in the Vedas.
5. The Kalpa, on religious ceremonies.
6. The Jyotisha, on astronomy.

The *Upangas*, or "additional limbs" of the Veda, may also be arranged as six, namely,

1. The *Itihasas*, or epic poems.
2. The *Puranas*, or legendary histories.
3. The *Yoga*, on logic.
4. The *Mimansa*, on philosophy.
5. The *Dharma-Sastras*, on jurisprudence.
6. The *Tantras*, on ritual.

THE ITIHASAS.

The two great *Itihasas* are the *Ramayana*, "the adventures of Rama," and the *Mahabharata*, "the great [war of] Bharata." As compiled works, both are attributed to the latest period of the Vedic age. The compilation of the *Ramayana* may be fixed not later than B.C. 350, and that of the *Mahabharata* as late as B.C. 250; and neither, in their present form, can be dated earlier than B.C. 500. Weber has shewn that the *Mahabharata* was known to Dion Chrysostom about B.C. 150; and as Megasthenes, who was in India about B.C. 315, does not mention it, Weber places its date between these two epochs. But there can be no doubt that the legends of which both the *Ramayana* and *Mahabharata* consist have come down, by tradition, from the earliest period of the Vedic age. There are allusions in the *Vedas* to the existence of such popular traditions; and here and there, even in the *Vedas*, are to be found ballad stanzas extolling the prowess of some prince of the day, or pious king of old, which Weber has specified as the forerunners of the epic poetry of the *Itihasic* period. The *Ramayana* is considered to be the older of the two great poems; but the *Mahabharata* certainly describes an earlier, or at least a less advanced, condition of Aryan society in India. The *Mahabharata* is a mythical history of the Aryan colonisation of Hindustan, and the *Ramayana* of the Hindu conquest of the Dakhan and Ceylon. The special interest of both poems is that, while they embody

authentic legends of the earliest period of the Vedic age, they are, in their present form, productions of the latest period of the true Vedic age. They thus not only afford a complete picture of the patriarchal and heroic stages of Aryan civilisation in India, such as could not be composed from the original Vedas alone, but at the same time lay bare the influences by which it was gradually brought under the religious state system of the Brahmans as organised in the Code of Manu and remaining stereotyped to this day. At every turn the simple legends of the Aryan ballad-makers are strained and distorted until their character is wholly changed, and obviously for the purpose of asserting the supernatural authority of the Brahmans. We see the popular heroes of the Vedic age becoming gods, and the shadowy gods of the Vedas gradually taking the positive forms under which they appear in the Puranas, and have ever since been worshipped. Fortunately there is no great difficulty, so Sanskrit scholars say, in determining what in these epics is heroic history, and what the craftily contrived corruptions of their scheming compilers.

THE MAHABHARATA.

The Mahabharata consists of 220,000 long lines, which are said to have been first collected and arranged together, in eighteen large volumes, by the same person, Krishna Dwaipayana, who is reputed to have been the compiler of the Vedas and earlier Puranas, and is commonly known by the name of Vyasa, or "the fitter together."

The Aryas in India, before they were divided into the castes established by the Code of Manu, are spoken of as belonging to either the Solar Race, *Surya-vansa*, or the Lunar Race, *Chandra-vansa*. The Solar Race, which reigned in Oudh, was the more celebrated, and the Rama of the Ramayana is its great hero. The Mahabharata is the relation of the long feud and final destructive

battle between the kindred Kauravas and Pandavas, who were descended through Bharata from Puru, the ancestor of one branch of the Lunar Race. The other branch was descended from Yadu, and became extinct in Krishna and his elder brother Balarama, who are the real heroes of the Mahabharata. Both Yadavas and Pauravas traced back their common lineage through Yayati, the fifth king of the Lunar Race, and Nahusha, Ayus, and Pururavas, to Budha, the planet Mercury, and Chandra, or Soma, the Moon. Bharata, the son of Dushyanta and Sakuntala, the heroine of Kalidasa's immortal drama of the *Fatal Ring*, was the founder of the kingdom of Bharata, in the Doab between the Ganges and Jumna. His son was Hastin, who built Hastinapura, the ruins of which are still traceable fifty-nine miles N.E. from Delhi. His son was Kuru, and Kuru's was Santanu, whose son, by the holy river goddess Ganga, was Bhishma, "the terrible." Bhishma wished to marry the nymph Satyavati, the mother of Vyasa by the Rishi Parasara. The Rishi met her as she was crossing the river Jumna, and their son, who was born on an island in that river, was thence called Dwaipayana. Satyavati's parents objected to her marrying Bhishma, since any sons of theirs might not succeed to the throne, to which he was heir-apparent; and as Santanu wished in his old age to marry again, Bhishma gave her up to his father, and vowed never to marry, or to accept the throne. She bore Santanu two sons, and so became the grandmother of the rival Kauravas and Pandavas. The elder son was killed in battle by a Gandharva king; and when the second also died childless, Satyavati called in the sage Vyasa to marry their two widows, and raise up seed to his half-brother. The widows were so shocked at his frightful appearance, caused by his austerities, that the elder one closed her eyes when he came to her, and so gave birth to a blind son, Dhritarashtra, the father of the Kauravas, and the younger turned so pale that her son was called Pandu, "the pale," the father of the Pandavas. Satyavati desired greatly to have a grandchild without blemish, and as the widows

would not look on Vyasa again, a slave-girl was made to take their place, who became the mother of Vidura. These children were all brought up together by their uncle Bhishma, now regent of the kingdom. When Dhritarashtra became of age, he, being blind, was passed over for the throne, in favour of Pandu; but, when the latter became a leper, Dhritarashtra was made king in his stead. He married Gandhari, and by her had one hundred sons, the Kauravas [so called after their great-grandfather Kuru], the eldest of whom was Duryodhana, the "hard to subdue," and an only daughter, Duh-sala. Pandu married two wives, Pritha or Kunti, the aunt of Krishna, and Madri; but being a leper, he never consorted with either, and their five sons were begotten by others, their parentage being attributed to various deities. Kunti's three sons, Yudhishtira, "firm in battle," Bhima, "the terrible," and Arjuna, "the shining one," were attributed to Dharma, a deified Rishi, the personification of goodness and duty, Vayu, the god of the wind, and Indra, the god of the firmament, respectively; and Madri's twin sons, Nakula, "the mongoose," and Sahadeva, "the creeper," were attributed to the Aswins, or twin sons of Surya, the god of the sun. Pandu acknowledged them all, and they are the Pandavas. Kunti had had another son by Surya before her marriage with Pandu; this son was not acknowledged by Pandu, and in the fatal rivalry between the cousins sided with the Kauravas. He was called Karna, and Kanina ["the bastard"], and his relationship to them was not known to the Pandavas until after his tragical death. The Pandavas on the death of their father were taken to the court of their uncle, the blind Dhritarashtra, who received charge of them and treated them as he treated his sons, with whom they were instructed in the military art by the Brahman Drona. When their education was finished, a grand assault of arms was held to enable the young princes to shew their skill and prowess before the court of Hastinapura; and it was in this contest that the long gathering jealousies of the cousins first broke

into an open quarrel. Shortly afterwards the Kauravas were sent to chastise Drupada, the king of Panchala, an old schoolfellow of Drona's, whom he had mortally offended by repudiating his acquaintance. The Kauravas failing in their attack, the Pandavas marched out to their support, and vanquished Drupada and brought him back a prisoner to Drona, a feat which only the more incensed the Kauravas against them. Drupada also, burning under his humiliation, prevailed upon two Brahmans to perform a sacrifice, by the efficacy of which he obtained two children, a son, Dhrishta-dyumna, and a daughter, Draupadi, by whom it was promised that he should be revenged on Drona and the Bharata kingdom.

The Pandavas grew so rapidly in favour with Dhritarashtra that at length he appointed Yudhishtira as Yuva-Raja [little Raja], or heir apparent. The opposition of Duryodhana to this act was so determined that at last the Maharaja was persuaded to exile the Pandavas from Hastinapura; when Yudhishtira and all his brethren and their mother Kunti [Madri had become a *sati* on Pandu's death] took leave of their uncle, and departed into the great jungle toward Varanavata, the modern Allahabad. Their exodus indicates the manner in which the Aryas gradually extended their outposts in India; and their contests with the aborigines, who are stigmatised under the names of Rakshasas and Asuras, "hobgoblins" and "demons," remind the reader of the struggles of the Dutch and English colonists with the Zulus and Caffres in South Africa. While engaged in clearing the Varanavata jungle, the Pandavas heard of king Drupada having proclaimed a *swayamwara*, or tournament, at which his daughter Draupadi would select a husband from among her many suitors. The word *swayamwara* literally means "own choice," but as the lady generally chose the suitor who most distinguished himself in the athletic sports held on the occasion, it came at last to signify a tournament, at which some beautiful damsel became the prize of the victor. So all the Pandavas went to the *swayamwara* of

Draupadi, but disguised as Brahmans, to hide themselves from the Kauravas, whom they knew would be sure to be present.

The bright Arjuna outshone all other competitors in the feats of the arena, and became the selected bridegroom; and great was his joy in Draupadi as she went down to him from her seat, "radiant and graceful as if she had descended from the city of gods." But great was the rage of the assembled Rajas at having been beaten, as they supposed, by a Brahman, and they were appeased only when Krishna made known to them the real position of Arjuna and the Pandavas. On this their uncle recalled them to his court, and divided his kingdom between them and his sons, giving Hastinapura to his sons, and Indraprastha, close to the modern Delhi, to his nephews. It was while they were at Indraprastha that Krishna, who, after his expulsion from Mathura [Muttra], had emigrated to Dwaraka [Dwarka], paid the Pandavas a visit, and went out hunting with them in the Khandava forest, which he and Agni, the god of fire, helped them in burning, against the opposition of Indra, the god of the firmament or rain; and it was on this occasion that Krishna received the discus and mace, which he bears as his attributes, from Agni. Afterwards Arjuna went to visit Krishna at Dwaraka, whence, with the connivance of Krishna, he eloped with Subhadra, Krishna's sister, much to the annoyance of Balarama, her elder brother, who wished her to marry Duryodhana, the leader of the Kauravas.

Yudhishtira having subdued all his enemies round about him, and slain Jarasandha, the king of Magadha [Bihar], to avenge Krishna, resolved to perform the *raja-suya* or "royal sacrifice," as a solemn symbol of his supremacy over the tributary kings of Indraprastha, all of whom were required to be present. This more than ever excited the enmity of the Kauravas, who to ruin Yudhishtira invited him to a gambling match in which he lost all he possessed and all his brothers possessed, and at last gambled away his brothers, and himself, and Draupadi, as slaves to the Kauravas. When Duhsasana dragged Draupadi forward by her

hair, Bhima vowed to drink his blood for the insult ; and when Duryodhana further insulted her by forcing her to sit on his lap, Bhima vowed to break his right thigh-bone. Dhritarashtra insisted on all the Pandavas being freed and their property restored to them ; but again Yudhishtira was tempted by the dice box, the agreement this time being that the winners should obtain the entire kingdom, and the losers go into exile for twelve years in a jungle, and thereafter live concealed for one year more in a city : and again Yudhishtira lost, and with his brothers and Draupadi went into the wilds. This is the second exile of the Pandavas. In the jungle Yudhishtira meets his father Dharma, who is personified goodness and duty. He asks his son all sorts of questions about the Brahmans, and Yudhishtira answers him in the true spirit of their rising pretensions. Bhima also meets Hanuman, the monkey ally of Rama, who tells him the whole story of the Ramayana, and afterwards takes him to the gardens of Kuvera, the god of hell and of wealth, in the Himalayas, where he found the flower with a thousand petals, the perfume of which makes the old young and the sorrowing joyful. Arjuna also, by the advice of his mythical grandfather, the Rishi Vyasa, proceeded to the Himalayas, to induce Indra to grant him the celestial weapons which would ensure him victory over the Kauravas. Indra refers him to Siva, whose name is unknown in the Vedas, but whose character is analogous to that of the Vedic god Rudra ["roarer"], the roaring destroying and recreating god of storms, the father of the Maruts. Siva, having been propitiated by the course of severe austerities which Arjuna underwent, gave him one of his most powerful weapons : and then Kuvera, Yama, the judge of the dead, Indra, and Varuna, the oldest of the Vedic gods, the maker and upholder of heaven and earth, and later the god of the ocean, presented themselves to Arjuna as the regents of the four quarters of the universe, the north, south, east, and west, respectively, and furnished him each with his own peculiar weapon ; after which Indra carried him away to the celestial city of

Amaravati, where Arjuna spent many years practising his arms. He was then sent by Indra to fight against the Daityas (Titans), a race of the giants or demons of the later Hindu mythology. It is believed that the old Vedic gods, and beloved national heroes of the Indian Aryas, were associated in this myth with Siva in order to popularise the latter, and win over the mass of Hindus to the Brahmans in their mortal struggle for supremacy with the Buddhists. Among the authentic incidents of the second exile of the Pandavas may probably be instanced (1) the capture of Duryodhana and Karna by the Gandharvas, a hill tribe, subsequently converted in the Vedas into heavenly beings, and their rescue by the Pandavas; (2) the *raja-suya*, or royal sacrifice, celebrated by Duryodhana, which, by an obvious gloss of later times, is described as in honour of Vishnu, whose name occurs in the Vedas only as a lesser divinity, the personification of the pervading energy of the sun, but who in the Puranic age became the most popular of the Hindu gods, and is indeed recognised by his special votaries as the supreme god of the Brahmanical triad, Brahma, Siva, and Vishnu; and (3) the attempted abduction of Draupadi by Jayadratha, Raja of the Sindhus, and the husband of Duh-sala. In the thirteenth year of their exile, the Pandavas entered the service of the Raja of Virata [near the modern Jaipur] in disguise, and assisted him so valorously in fighting Sasarman the Raja of Trigarta [the "three strongholds," the modern Kangra and Jalandhar Doab], and repelling a wanton invasion of the Kauravas, that when the thirteen years of their exile were passed, and the Pandavas declared themselves, Raja Virata gave his daughter Uttara in marriage to Abhimanyu, the son of Arjuna, and resolved to assist the brothers in their attempt to recover their lost kingdom. A great council of the Pandavas and their allies was held at the marriage feast of Abhimanyu and Uttara, at which Krishna regularly moves a resolution, which is duly seconded by Balarama, to the effect that before entering on a war with the Kauravas, in which the latter were sure to be defeated, an

ambassador should be sent to them, to counsel them to restore half the kingdom to the Pandavas. This is opposed by Satyaki, a kinsman of Krishna, and by Raja Drupada, in set speeches in support of an amendment to call their allies to arms at once, and be beforehand with the Kauravas. Krishna replies. He acknowledges that the counsel of Drupada is reasonable, but as regards himself, being equally related to the Kauravas and Pandavas, he must remain neutral, and will return to Dwaraka; adding, "If Duryodhana will consent to a just treaty, well and good, very many lives will be saved. If he will not, then summon your allies to arms, but let your messengers come to me last of all." Then Krishna returned to Dwaraka, and Raja Drupada sent his own priest as an envoy to Hastinapura. Here another council was at once held to receive the Brahman, when it was resolved to send Sanjaya, who was both minister and charioteer to Dhritarashtra, on a return embassy to the Pandavas, accompanied by the family priest of Raja Drupada. Here it is interesting to observe how during the time of the predominance of the Kshatriyas, or Aryan nobility, among the Hindus, the charioteer was always the confidential adviser and friend of his master, and was gradually superseded only by the household priest [*purohita*, literally "man put forward"] or Brahman [*brahman*, literally "prayer"-bearer], who would appear to have originally been the family cook. Sanjaya, in turn, is received in council and tries to persuade the Pandavas to return to Hastinapura without insisting on any pledge to receive back half the kingdom. But the Pandavas were not to be put off with mere offers of amity and protection, and in the end Sanjaya is respectfully dismissed, with the message to Duryodhana that the five Pandavas will be content with nothing less than the restitution to them of the five districts of Bharata. On his return to Hastinapura, Sanjaya had a secret interview with the Maharaja Dhritarashtra, who spent all the following night in consultation with Vidura, and in the morning called his sons to council, and sent for Sanjaya,

who delivered to them the message from Yudhishtira. They could come to no agreement, and no answer was returned to the Pandavas. Then Yudhishtira applied for advice to Krishna, who offered to go as ambassador to Hastinapura; and this offer being accepted, Krishna selected a prosperous moment, and, having bathed and worshipped Surya and Agni, went his way to Hastinapura. He sent forward a messenger to announce his approach, and Vidura advised that a deputation of the chieftains should go forth to meet him, but Duryodhana objected. On entering the city Krishna was received by all the Kauravas except Duryodhana, and took up his lodging in the house of his aunt Kunti, the mother of the Pandavas. The Brahmans of Hastinapura paid the highest honours to him; and it is evident that the compilers of the Mahabharata intend here to represent Krishna as an incarnation of Vishnu. When he proceeds to council, Narada the Rishi, to whom so many of the Vedic hymns are ascribed, and one of the attendants of the throne of Brahma, and the other Rishis, appear in the heavens to meet him, and take their seats beside him. Krishna counsels peace, and appeals strongly to the Maharaja to be just to the Pandavas. The Maharaja entreats him to use his influence with Duryodhana: "He refuses to listen to his mother Gandhari, or to the pious Vidura, or to the wise Bhishma, and if you can move my wicked son, you will be acting like a true friend, and I shall be greatly obliged." Then Krishna reasons with Duryodhana, and Bhishma and Drona and Vidura remonstrate with him. He only becomes more exasperated, and, being encouraged by the evil advice of Duhsasana, abruptly leaves the assembly. Gandhari brings him back and rebukes him before the council, but he again leaves it accompanied by Duhsasana, Karna, and Sakuni. Then Krishna revealed his divinity. All the gods issued from his body at once, and flames of fire from all his members, and the rays of the sun shone forth from the pores of his skin; and all the assembly closed their eyes, and there was an earthquake,

and great fear fell on all. Then in a moment Krishna re-assumed his humanity, and took leave courteously of the Maharaja, saying, "I forgive you, but when the son is bad, the people will curse the father also." The whole of this legend of Krishna is admitted to be a Brahmanical interpolation, and marks a stage in the development of the Krishna of the Kshatriya ballads into a manifestation of Vishnu. There was nothing to be done now but prepare for the great battle. The Kauravas entrenched themselves in the plain of Kurukshetra, *i.e.* "the field of the Kurus," the plain between the Saraswati and Jamna, where are Taneshwar and Panipat, and elected Bhishma their commander. The Pandavas elected Dhrishtadyumna to command them; and falling into their ranks, with drums beating, marched forth to meet the Kauravas. They halted beside a lake which lay between them and the Kauravas, and on the other side they dug a great trench. They appointed also signs and watchwords, so that at night-time every one might pass in safety to his own quarters, and the guards be ever on the alert. For a day or two challenges were interchanged, in very abusive language, between the two camps. Then certain rules were agreed to on both sides, of the nature of a Geneva convention, for mitigating the horrors of the coming battle. There was to be no stratagem or treachery, but fair stand-up fighting; there was to be a perfect truce between the combats; fugitives, suppliants, drummers, and chariot-drivers were to be treated as non-combatants; no combat was to take place without warning, or between unequals; no third warrior was to intervene between two combatants; and no fighting was to take place during the preliminary abusive challenges. In the battle which followed, which represents a real event in the early history of the Aryas in India, the combatants utterly disregarded these rules, which are clearly of subsequent Brahmanical origin. The dissertation on the geography of the world with which the charioteer Sanjaya entertains his royal master on the eve of the battle is

another Brahmanical interpolation ; as is also the dialogue held before both armies on the morning of the first day of the battle, between Arjuna and Krishna, who acted as Arjuna's charioteer. It is known as the Bhagavad-Gita, or "song of the divine one," that is Krishna, and, with the Bhagavata Purana, is the text-book of the Puranic worship of Krishna as Vishnu. It is a protest against war, but the conclusion reached is that when fighting becomes a duty we must enter on it valiantly, without heed to the sin of slaughtering others. The battle lasted eighteen days. On the second day the King of Magadha [Bihar] and his two sons are slain by Bhishma. The third day is distinguished by a tremendous charge of the Pandavas in half-moon formation. On the tenth day, Bhishma is wounded in single combat with Arjuna, when the command devolved on Drona. On the thirteenth day Drona draws up the Kauravas in the form of a spider's web ; into which the youthful Abhimanyu drives his chariot, and is overpowered by six of the Kauravas and slain. On the fourteenth day Arjuna slays Jayadratha, and the battle rages all through the following night by torchlight. On the fifteenth day, Dhrishtadyumna slays Drona, who is succeeded in the command of the Kauravas by Karna. On the seventeenth day Bhima slays Duhsasana. After stunning him with a blow of his mace, he caught him up by the waist, and whirled him round and round his head, and then dashed him to the ground, shouting : " This day I fulfil my vow against the man who insulted Draupadi." Then he cut off his head, and holding his two hands to catch the blood he drank it off, crying out, " Haha ! never did I drink of anything so sweet before." On the same day Arjuna slays Karna, who is succeeded as commander of the Kauravas by Salya, who was slain on the eighteenth and last day of the battle by Yudhishtira, when the utter defeat of the Kauravas followed. Duryodhana concealed himself in the lake which separated the two camps, but was soon discovered and forced out to engage in single combat with Bhima. The latter, after a desperate encounter, smashed

Duryodhana's right thigh-bone, as he had vowed to do for the insult offered to Draupadi thirteen years before; and when Duryodhana fell, he foully kicked him on the head, and left him for dead. This greatly excited the wrath of Yudhishthira, and after the battle Bhima fell at the feet of his eldest brother and wept and implored pardon for his sin. Then Krishna sounded his shell with all his might, and proclaimed the reign of Raja Yudhishthira; and all the people who were present rejoiced greatly and filled the air with acclamations of "Long live Raja Yudhishthira!"

The Pandavas proceeded at once to the camp of the Kauravas and obtained a great spoil. Afterward they went on to Hastinapura, where the most affecting interviews took place between them and the Maharaja Dhritarashtra and his queen Gandhari. Meanwhile Aswatthama, the son of Drona, had entered their camp by treachery, and slain their five sons. He took their five heads to Duryodhana and offered them to him as the five heads of the Pandavas. Duryodhana in the twilight was unable to distinguish them, but he rejoiced greatly, and asked that the head of Bhima might be placed in his hands. With dying energy he pressed it with all his might, and when he found that it crushed within his grasp, he knew that it was not the head of Bhima, and reproached Aswatthama bitterly for slaying harmless youths, saying with his last breath: "My enmity was against the Pandavas, not against these innocents." Draupadi prayed for revenge on Aswatthama, but Yudhishthira represented that he was the son of a Brahman, and that revenge must be left to Vishnu. The burning of the bodies of the dead Rajas followed, and it is noteworthy that there is no reference in this account to the *sati* or later Hindu custom of widows immolating themselves on the funeral pyre of their husbands, nor do any Brahmans appear to have officiated on the occasion. The Kauravas having died fighting bravely, their spirits ascend to the heaven of Indra. After the burning of the slain, Yudhishthira with his brethren entered Hastinapura in triumph, and was

installed as Raja, in the room of Duryodhana, under the nominal sovereignty of Dhritarashtra. When he was firmly established in the kingdom, he resolved to celebrate the great sacrifice known as the *aswamedha*, or sacrifice of a horse. It was an assertion of a Raja's pretension to supremacy over the whole world. A horse of a particular colour was procured, and let loose to wander a year at its will. Its entrance into any foreign kingdom was virtually a challenge to its Raja, either to submit to the supremacy of the Raja to whom the horse belonged or to offer him battle. Moreover, a Raja who thus began an *aswamedha* and failed to secure the restoration of his horse, became disgraced in the eyes of his subjects and neighbours. If, on the contrary, he succeeded in forcing the submission of the Rajas into whose territories his horse successively strayed, and thus at the end of the year brought it back triumphantly again to his own city, the animal would be sacrificed to the gods in the presence of all the Rajas who had become tributary, and the *aswamedha* would be closed by a grand feast, at which the roasted flesh of the horse would be eaten as an Imperial dish.¹ The rite has long since disappeared from Indian life, but the mythical character attributed to it in the Mahabharata shews the deep impression made by it three thousand years ago on the minds of the people, who naturally in time came to associate it with the earlier fables of the passage of the sun through the heavens. The twelve adventures of the horse which Yudhishtira loosed are twelve legends connected with the countries over which the sun is supposed to shine in his annual course. Arjuna followed the horse, and at the end of the year returned in triumph with it and the conquered Rajas to Hastinapura. The concluding ceremonies of the great function were altogether seventeen, of which the chief were the offering of the *homa* [*Sarcostemma viminale*] and the sacrifice of the horse, that is, the roasting of the horse, and the brewing of the intoxicating liquor for the feast, the real significance of which was not religious but political.

¹ *The History of India*, Talboys Wheeler, vol. i. p. 378.

The *aswamedha* of Yudhishtira is followed in rapid succession by the retributive tragedies which close the story of the Mahabharata. Dissensions arise between Bhima and the old blind Maharaja, who cannot forget the cruel deaths of his sons at the hands of Bhima. At last, with his heart-broken queen Gandhari, and Kunti, his brother's widow, and the saintly Vidura, he retires into a jungle on the banks of the Ganges. Here, to console him, Vyasa raises up the ghosts of those who were slain in the great battle of Bharata. They appear all in their pomp as when they lived: and the Brahman compilers of the Mahabharata illustrate a deep truth of human nature when they describe the dead Kauravas as meeting the living Pandavas in perfect friendship, "for all enmity had departed from among them, and each went forward preceded by his bards and eulogists, who sang the praises of the noble dead." Thus the night passed away in fulness of joy between the dead and the living; and when the morning dawned, the dead all mounted their chariots and horses and disappeared. Shortly after this the jungle to which Dhritarashtra had retired was consumed by a fire, in which the old king and his queen, and Kunti, and all who were with him, perished. The Pandavas were smitten with supernatural remorse and horror at this event, and ever deepening darkness fell on them for the rest of their days. Fearful omens followed. Every one felt that something terrible was impending, but no one knew how and when it would happen. It came to pass in the destruction of Dwaraka, the capital of Krishna's kingdom of Gujarat, by an earthquake. The apparitions which are said to have appeared to its inhabitants are evidently the visions of *delirium tremens*, following the abuse of wine which was the besetting sin of this city. The chieftains are described as constantly indulging in wine parties, and insulting the Brahmans. Suddenly the *chakra* or disc of Krishna was caught up to heaven; and the ensigns of Krishna and Balarama, the palmyra-tree of Balarama, and the bird Garuda of Krishna, separated themselves from the

standards on which they were figured, and disappeared in the heavens. The Apsarases, the nymphs of Indra's heaven, appeared in the sky, and cried out to the people, "Arise and be ye gone!" In a tumult created by a drunken Yadava with the Brahmans, all the Yadavas were slaughtered by one another, and the sons and grandsons of Krishna were among the slaughtered. Balarama had already taken flight, and died of exhaustion in the jungle, where Krishna, who followed him, was accidentally slain while resting against a tree, by a hunter named Jara, who mistook him for a deer. Hearing of his death, Arjuna proceeded to Dwaraka, and performed his funeral rites and those of his father Vasadeva and all the Yadavas who had been slain. The residue of the race he gathered together to take back with him to Bharata; and scarcely had they left the city when the sea arose in a great heap, and overwhelmed it, and all who remained in it. On his return march, Arjuna's caravan was attacked by robbers; and when he reached the plain of Kurukshetra, five of Krishna's widows burnt themselves at a funeral pile, while the remaining widows became devotees, and retired into the jungle. When Yudhishtira heard from Arjuna all that had happened in Dwaraka to the Yadavas, he also resolved to give up the concerns of this world. He divided the kingdom of Bharata between the grandson of Arjuna and the only surviving son of Dhritarashtra, and, enjoining them to live in perfect amity with each other, he took off all his jewels and royal raiment, and clothed himself in vestments made of the bark of trees; and he and his four brothers threw the fire of their domestic cookery and sacrifices into the Ganges, and went forth with Draupadi from the city of Hastinapura, followed only by their dog. First walked Yudhishtira, then Bhima, then Arjuna, then Nakula, then Sahadeva, then Draupadi, and last their dog; and they went through all Banga [Bengal] toward the rising sun, until they reached the everlasting rampart of the Himalayas, and Mount Meru, the highest heaven of Indra. But it did not fall to all of them to enter in their bodies of flesh into

the heavenly city. Their sins and moral defects prevented them. First by the wayside fell and perished Draupadi, "too great was her love for Arjuna"; next Sahadeva, "he esteemed none equal to himself"; then Nakula, "he esteemed none equal in beauty to himself"; then Arjuna, "for he boasted, 'In one day could I destroy all my enemies, and fulfilled it not'"; then Bhima, "because when his foe fell, he cursed him." Thus Yudhishtira went on alone with his faithful dog, and as he went, Indra appeared to him, and invited him to enter his heaven. But Yudhishtira refused to enter unless assured that Draupadi and his brethren would be received also, saying, "Not even into this heaven would I enter without them." He is assured that they are there already, and is again asked to enter, "wearing his body of flesh," but refuses, unless his faithful dog also may bear him company. Being admitted with his dog, he, by the effect of *maya* or illusion, does not at first find Draupadi and his brothers there, and refuses to remain, and insists on joining them in hell, where they are made to appear to him suffering horrible tortures. Far rather would he suffer with his dear friends of earth in hell than enjoy one moment of heaven apart from them. Having thus endured the last test of the true humanity of his soul, the whole scene of cruel deception vanishes, and he, with Draupadi and his brothers, and all the Pandavas, dwell for ever with Indra in joy unspeakable.

Thus closes this history of the fratricidal struggle of the Pandavas and Kauravas. It is impossible to give any account of the exhaustless legends of Krishna, the Hindu women's darling god, apart from his connection with the main action of the Mahabharata; or of the separate episodes of Nala and Damayanti, Devayani and Yayati, and Chandrahasta and Bikya, three exquisite pictures of Hindu life, illustrating, respectively, faithfulness in love, marital infidelity, and the fickleness of fortune. "The reading of the Mahabharata," say the Hindus, "destroys all sin . . . so much so that a single *sloka* [distich or couplet] is sufficient to wipe away all guilt. This Mahabharata contains the history

of the gods of the Rishis [*i.e.* Vedic gods] It contains also the life and actions of the one god, holy, immutable, and true, who is Krishna As butter to all other food, as Brahmans to all other men as *amrita* to all other panaceas, as the ocean to a pool of water, as the cow to all other quadrupeds, so is the Mahabharata to all other histories. . . . It is called Mahabharata because once upon a time the gods placed the Mahabharata on one scale, and the Vedas on the other, and because the Mahabharata weighed heavier, it was called by that name, which signifies the greater weight." ¹

THE RAMAYANA.

The Ramayana consists of 96,000 lines, and is divided into seven books, and its author, or compiler, was Valmiki, who is represented as taking part in some of its scenes. It illustrates a far more advanced state of Aryan civilisation in India than the Mahabharata. It refers to a time when the empire of the Aryas, having been firmly established in Bharata [Delhi], Kosala [Oudh], Magadha [Bihar], Mithila [Tirhut], and throughout Hindustan, had advanced to the conquest of the Deccan and Ceylon; and the epic character of the poem is more perfectly elaborated than in the Mahabharata. It is evidently founded on fact, for all the traditions of Southern India ascribe its subjugation and the dispersion of the wild aboriginal tribes to Rama, the conqueror of Lanka, who is the first real Kshatriya hero of the later Vedic age. Rama Chandra, the hero of Valmiki's epic, probably represents in himself two distinct historical Ramas, an earlier, who ruled in great glory at Ayodhya, and a later, who upheld the Brahmans against the Buddhists, and enabled them to establish the *linga* worship throughout the Dakhan. He is, in fact, the Rama of an ancient Aryan tradition, who is condemned to exile through the jealousy of his stepmother, and ultimately is restored

¹ Compare Baryta, "Heavy-spar."

to the throne of his ancestors, coalesced with a Rama, the protector of the Brahmans of the Dakhan against the Buddhists; for it is certain that the Buddhists were driven out of the Dakhan by the worshippers of Siva, and compelled to take refuge in Ceylon:¹ nor is the presumption inconsistent with the deification of the hero of the Ramayana as a manifestation of Vishnu. Its story, as compiled by Valmiki, covers the whole period of the rise and triumph of Buddhism, and of the first reaction of the Brahmans against it: and as in the Mahabharata the Brahmans sought to enlist the popular sympathies in their favour by representing their god Vishnu as identical with the Kshatriya hero Krishna, so in the Ramayana Vishnu is represented as identical with Rama also: and Vishnu is worshipped all over India to this day either as Krishna or Rama; while the worship of Rama prevails particularly in Oudh and Bihar. There are three Ramas in Hindu mythology, all of whom are represented as avatars or incarnations of Vishnu, namely: (1) Parasu-Rama, literally "Rama with the axe," who is known also as "the First Rama," the impersonation of Brahmanism militant against the Kshatriyas, and is the sixth avatar of Vishnu; (2) Bala-Rama, the "boy-Rama," or Halayudha-Rama, *i.e.* "Rama with the plough," Krishna's elder brother, who takes Krishna's place as the eighth avatar of Vishnu, when Krishna is regarded as absolutely identical with Vishnu himself; and (3) Rama Chandra, the "moon-like" or "gentle Rama," known also as "Rama with the bow" [*i.e.* the crescent moon], the seventh avatar of Vishnu. He is the great hero of the Aryan Solar Race, or *Surya-Vansa*, which sprang from Ikshwaku, the son of the Manu Vaivaswata, the son of Surya, the sun: and typifies the conquering Kshatriyas advancing from Hindustan into the Dakhan, and subduing the barbarous aborigines, and again the secular leader of the Brahmanical priesthood, expelling the Buddhists. He belonged to the dynasty of the Solar Race which reigned at Ayodhya, the modern Oudh,

¹ Talboys Wheeler, *History of India*, vol. ii. pp. 233, 234.

and was the son of King Dasaratha : and the Ramayana is the story of the loves of Rama Chandra with Sita ; of her abduction by Ravana, the demon king of Lanka or Ceylon ; and of her recovery by Rama, with the aid of the Monkey chief, Hanuman, and their triumphant return to Ayodhya. The opening scene is laid at Ayodhya, which is described like Indra-prastha, but in far greater detail, as an ideal Hindu city and state. The king Dasaratha had three queens, Kausalya and Kaikeyi and Sumitra, but no son ; and although he took seven hundred and fifty women into his palace, still not one of them bore to him a son. Then he resolved to perform an *aswamedha*, or sacrifice of a horse, and thus propitiate the gods to give him a son. A horse was let loose for an entire year, and then brought back ; the sacrificial pits were prepared, and arranged in the form of the bird Garuda, the vehicle of Vishnu, and the fires kindled ; the horse was slain, while hymns were chanted from the Sama Veda, and its carcase laid upon the fire ; and the three queens were placed beside the carcase of the horse, the nearest to it being Kausalya. Then after this the Rishi Sringa performed the *homa* sacrifice for obtaining sons for the Maharaja Dasaratha, and while he was sacrificing, Vishnu appeared to him out of the fire with a golden vessel filled with the divine *payasa*, saying, "O sage, do you receive this vessel of *payasa* from me and present it to the Maharaja." The Rishi replied, "Be pleased yourself to deliver this vessel to the Maharaja." Then Vishnu said to Dasaratha, "O Maharaja, I present to you this ambrosia, the fruit of sacrifice . . . let it be eaten by your beautiful queens. Dasaratha gave half of the *payasa* to Kausalya, and a half between Kaikeyi and Sumitra ; and in due time they bore to him four sons ; Kausalya bore Rama, Kaikeyi bore Bharata, and Sumitra bore Lakshmana and Satrughna. Rama partook of half the nature of Vishnu, and Bharata of a quarter, and Lakshmana and Satrughna each of an eighth ; and throughout their lives all the brothers lived in perfect friendship, but Lakshmana devoted

himself particularly to Rama, and Satrugna to Bharata. Vishnu had promised the gods to become incarnate in order to destroy Ravana, the Demon King of Lanka, and in this manner chose Dasaratha for his human parent. Every section of the Ramayana is invaluable for the student of the art history of India, but it is impossible to enter here into these details. In the first section the boyhood of Rama is described with the most interesting minuteness; how he began to speak by saying "Pa" and "Ma," and calling himself "Ama," "because he could not yet pronounce the letter R"; his first attempts at walking; his dresses, his toys; and how he cried for the moon, refusing to be comforted until Sumantra, the chief minister of the king, brought in a looking-glass, and gave it to Rama to hold up to the moon, and so placed the moon in Rama's hand.¹ We are next told of the piercing of his ears in his third year, of the rites of his initiation in his fifth year, of his investiture with the sacred cord in his eleventh year, and of his youthful sports. One day when shooting with a bow that belonged to a companion he bent it so forcibly that it broke in two, on which his companion said to him: "You have strength enough to break my bow, but if you would really show your strength, you should go to the city of Mithila and break the great bow of the god Siva, which is kept there by the Raja Janaka The Raja has vowed to give his beautiful daughter Sita in marriage to the man who can break the great bow of Siva." Rama pondered much on this in his heart, and when, after destroying the Rakshasas who infested the outskirts of Kosala, the destined time had come, he set out with his brother Lakshmana and the sage Viswamitra for Mithila. When the Raja Janaka saw them approaching, he asked: "Who are these two youths, bright and beautiful as the immortal Aswins?" and Viswamitra replied: "They are the sons of the Maharaja

¹ In the French nursery rhymes the child cries for the moon, which is brought down to him by its reflection in a bucket of water, into which he is incontinently tipped head foremost.

Dasaratha, the conquerors of the Rakshasas, and are come to try and bend the great bow of Siva." Then Rama, smiling, bent the bow until it broke ; and obtained the hand of Sita, who was so named from *sita*, a furrow, because she sprang out of the ground before his ploughshare while her father was ploughing a field. Lakshmana was married to her sister Urmila, and Bharata and Satrugna, who came with their father to Mithila to attend the espousals, were married to the two nieces of Janaka. On their way back to Ayodhya, they were met by the terrible apparition of Parasu-Rama, the Brahman destroyer of the Kshatriyas ; and when Vasishtha and the other sages saw him, they said : "Will the great Rama again destroy the Kshatriyas?" But Parasu-Rama turned to Rama Chandra, saying : "You have broken the divine bow of Siva, but I have another bow which Vishnu gave to me, and with it I have conquered the whole world. Take it, and if you can bend it, I will give you battle." The heroic Rama, smiling, drew it, and discharged the arrow into the sky, saying to Parasu-Rama, "As you are a Brahman I will not discharge it at you" ; and Parasu-Rama knew then that Rama Chandra was Vishnu, and fell down and worshipped him. Rama's honeymoon being passed, his father resolved to crown his son's happiness by formally recognising him as Yuva-Raja ["little Raja "] or heir-apparent. Then at once the palace intrigues, with which all who know the life of Indian courts are so familiar, begin, and do the work of the avenging Nemesis, which ever, in the conception of the ancient world, attends on human felicity. Kaikeyi, Dasaratha's second and favourite queen, had always been kind to Rama, but a spiteful female servant now worked on her feelings, and roused her jealousy on behalf of her own son Bharata against him ; and thus it came about that after a long struggle Dasaratha was prevailed upon at the last moment to proclaim Bharata as Yuva-Raja instead of Rama, for whose installation every preparation had been made ; and Rama was ordered into exile. So Rama, with Sita and Lakshmana,

bade farewell to the Maharaja and the three queens, and departed into the forests amid the lamentations of the whole city of Ayodhya. They passed through Sringeri, the modern Sungrur, and Prayaga, the modern Allahabad, a sacred Brahman town at the junction of the Ganges and Jumna, where they rested at the hermitage of Bharadwaja, the father of old Drona in the Mahabharata; and then came to Chitra-Kuta, a celebrated hill, south of the Jumna, in Bundelkhand, where was the hermitage of the sage and bard Valmiki, the author or compiler of the Ramayana. From Chitra-Kuta, Rama sent back his charioteer to Ayodhya, the people of which city, seeing him return without Rama, again filled the air with their lamentations. Dasaratha was distracted by his grief, and, while imploring forgiveness of Kausalya, the mother of Rama, fell back and died in her arms. Messengers were at once sent off to Bharata, who was absent, to return and assume the sovereign authority, but he refused, and, heaping bitter reproaches on Kaikeyi, his mother, declared his loyal attachment to Rama as his king, and comforted Kausalya on the prospect of her son's speedy return to Ayodhya. After the funeral rites of Dasaratha had been duly performed [they are described with the utmost minuteness], Bharata called the great Council, to which he announced his intention of visiting Rama for the purpose of installing him as king; and at once set off for Chitra-Kuta. Rama refused the Raj, until the term of his father's sentence of banishment against him was fulfilled. Bharata as firmly refused to ascend the throne; and at length it was arranged that Bharata should return and reign as Rama's vicegerent. The ten following years of his exile were passed by Rama and Sita and Lakshmana in going from one hermitage to another. In this way visiting the sage Atri, near the forest of Dandaka, the sage Sarabhanga, who burns himself on a funeral pile, and the sage Satikshna at Ramtek near Nagpur, they came to the hermitage of the sage Agastya, in Mount Kunjara, to the south of the Vindhya Mountains. Agastya received them with the greatest honour,

and gave Rama the bow of Vishnu. The district was infested by Rakshasas, and a Rakshasi named Surpa-nakha, the sister of Ravana, seeing Rama, fell in love with him. He referred her to Lakshmana, who referred her back again to Rama, which so infuriated her that she first incited her two brothers Khara and Dushana to attack them, and then tempted her brother Ravana, the demon king of Lanka, the conqueror of Vasuki, the Naga king of Patala, and of Kuvera, the god of hell and wealth, to carry off Sita. He arrived from Lanka in an aerial chariot, and, luring Rama from his home, approached Sita in the form of a religious mendicant, and thus found the opportunity for seizing and making off with her. Rama and Lakshmana searched for her everywhere, but could not find her; when at length they come upon Jatayus, the king of the Vultures, and son of Vishnu's bird Garuda, lying prostrate on the ground. He had seen Ravana carrying off Sita and tried to prevent him, and been beaten back mortally wounded, and was able only to say: "O Rama, the wicked Ravana, the Raja of the Rakshasas, has carried away Sita toward the south." The mighty chief of the Vultures then looked up into the face of Rama, his eyes became fixed, and he died. At that moment the clouds opened, and a chariot of fire descended from Vaikuntha, which is the heaven of Vishnu, with four attendants therein; one carried the conch-shell, another the discus, the third the mace, and the fourth the lotus, which are the ensigns of Vishnu; and as the soul of Jatayus arose from his dead body, they caught it up with them into the heavens again, and it became absorbed in Vishnu. Then Rama and Lakshmana proceeded into the south country, the Dakhan, and on their way killed the monstrous Rakshasa Kabandha, who was once a divine Gandharva, and as his real spirit, that of a heavenly minstrel, issued forth from his body, it advised Rama and Lakshmana to seek the aid of Sugriva, the king of the monkeys, or literally, woodsmen, the same word, *bandar*, meaning a monkey or a forester. He had been dethroned

by his brother Bali or Balin; and Rama overcame Balin, and reinstated Sugriva as king at Kishkindya; and in return Sugriva and his general Hanuman became the allies of Rama in his war against Ravana. Their armies passed over by "Rama's bridge" into Ceylon, and there, after many battles, the city of Lanka was taken, and Ravana slain, and Sita recovered. Rama was filled with joy at seeing Sita again, but, jealous for her honour, refused to take her back until her innocence had been proved by the ordeal of fire. She entered the flames in the presence of men and gods, and Agni, the god of fire, led her forth, and placed her in Rama's arms unhurt. Then Rama, with Sita, and Lakshmana, and all his allies, returned in triumph to Ayodhya, and was solemnly crowned Maharaja, and began a glorious reign, Lakshmana being associated with him in the government. Thus ends the sixth section of the Ramayana in perfect happiness and peace; and the seventh section, which concludes it, the *uttara-kanda*, is really a later section, and is justly held by the Hindus as too painful for contemplation. From it we learn that Rama continued to feel jealous on account of Sita's abduction by Ravana. One day it happened that Sita, in telling her handmaids of her captivity in Lanka, had drawn a portrait of Ravana on the floor of her room, and Rama, seeing this, and not knowing why it had been drawn, flew into a rage against Sita, and determined to put her away. She was taken to the hermitage of Valmiki. There she gave birth to her two sons, Lava and Kura. As they grew up, they distinguished themselves greatly by their valour, and are recognised by Hanuman as the sons of Rama, and then by Rama himself, just as he is about to give them battle for seizing a horse he had let loose for an *aswamedha*, undertaken in expiation of his sin for slaying Ravana, who, though a demon, was still a Brahman. Then Valmiki went back for Sita, and, taking her by the hand, led her to Rama, and gave her into his hands, saying: "Your sons have revenged on Rama all the evil he has done to you." And

they all returned together to the city of Ayodhya, and performed the *aswamedha*, and passed the rest of their days in happiness without end. In the *Adhyatma Ramayana*, a part of one of the *Puranas*, the boys wander accidentally into Ayodhya, and are recognised by their father, who at once acknowledged them, and recalled Sita to attest her innocence. She returned, and in public assembly called upon her mother, Earth, to attest her innocence; and the earth opened, and there arose out of the chasm a glorious throne, and on it sat, in the form of a lovely woman, the incarnate Earth, who, extending her hand to Sita, took her to her throne; when again the earth opened, and the throne sank, and the earth closed for ever over the faithful Sita, "the daughter of the furrow." Rama, unable to endure life without her, "sacrificed himself in the river Sarayu," in other words, committed suicide by drowning. Such is the story of the *Ramayana* to its termination. The Hindus hold that, "whosoever reads, or hears read, the life-giving *Ramayana* is freed from all sin. Whosoever reads it, or hears it read, for the purpose of obtaining a son, will certainly have one. . . . A Brahman reaps the same advantage as by reading the *Vedas*, and a Kshatriya conquers his enemies, and a Vaisya is blessed with riches, and a Sudra gains a good name by reading the *Ramayana*, or hearing it read." Again, it is said, "As long as the mountains and rivers shall continue, so long shall the story of Rama and Sita be read in the world." And nightly to listening millions are the stories of the *Ramayana* and *Mahabharata* told all over India. They are sung at all large assemblies of the people, at marriage feasts and temple services, at village festivals and the receptions of chiefs and princes. Then, when all the gods have been duly worshipped, and the men are wearying of the meretricious posturings and grimaces of the dancing girls, and the youngsters have let off all the squibs and crackers, a reverend Brahman steps upon the scene, with the familiar bundle of inscribed palm-leaves in his hand, and, sitting down

and opening them one by one upon his lap, slow and lowly begins his antique chant, and late into the starry night holds his hearers, young and old, spellbound by the story of the pure loves of Rama and Sita; or of Draupadi, who too dearly loved the bright Arjuna, and the doom of the froward sons of Dhritarashtra. Or in a gayer moment some younger voice rings out the stirring episode of Bhima's fight with Hidimba the Asura, or the hilarious distichs which tell of the youthful Krishna's sports with the milkmaids; and so with laughter and with farewell greetings the assembly breaks up; when all walk off, like moving shadows, to their homes, through the cool palm-groves, and moonlit fields of rice, and the now silent village streets. In India the Ramayana and Mahabharata, Rama and Sita, Hanuman and Ravana, Vishnu and the Garuda, Krishna and Radha, and the Kauravas and Pandavas are everywhere, in sculptured stone about the temples and the carved woodwork of houses, on the graven brass and copper of domestic utensils; or painted in fresco on walls, Rama, like Vishnu, dressed in yellow, the colour of joy, Lakshmana in purple, Bharata in green, and Satrugna in red. The figures carved on the ivory combs used by the women, and painted on the back of their looking-glasses, or wrought in their jewelry and bed-coverings and robes, are all illustrations of characters, scenes, and incidents, from one or other of these heroic histories. From them the later dramatists and poets have taken all their stories and songs, the historians their family genealogies, and the Brahmans their popular polytheism and moral teaching. They contain and shew in a poetical form the whole political, religious, and social life of India past and present, and will probably continue to nourish and reflect it in all the variety and picturesqueness of its traditional composition, action, and colouring, as long as the race of Brahmanical Hindus shall endure as a separate and self-contained religious polity. They are the charm which has stayed the course of time in India, and they will probably continue for ages yet to

reflect the morning star of Aryan civilisation in that country, fixed, as it were, in the heaven of Indra, and irremovable. The Persian and Greek invasions, the Afghan and Mongol conquests, exercised no lasting effect on the national mind of India, which has ever in the end subdued to its nature all the conquerors of that glorious land, in their social life, their administration, and arts; and the thoughts and feelings, and habits and customs, of the Hindus will probably never be changed except under influences of a purely indigenous origin, proceeding from the development of the internal consciousness of the race. Buddhism, although it perhaps owed its establishment as a state religion to the foreign domination of the Scythic Nagas, who entered India in the seventh century B.C., was essentially a spontaneous movement in the democratic life of India, and endured for a thousand years, yet it also at last yielded to the organised resistance of the Code of Manu, and the mighty magic of the Ramayana and Mahabharata.

THE PURANAS.

The word *purana* means "old," and hence an ancient tradition, and the Puranas treat of the same historical legends and mythological fictions as the Itihasas, and in their earlier forms doubtless belong to the same religious and heroic age of Hindu civilisation as the Ramayana and Mahabharata. But they give a more definite and connected representation of the cosmogony and theogony of these poems, and they expand and systematise their chronological computations and genealogies. They reduce, in fact, the formless and fleeting religious conceptions of the Vedas, and the popular family traditions of the Itihasas, to a fixed body of definite mythology. The Vedic gods are mere abstractions, intangible and illusive personifications of the powers of nature, the rain [Indra], the light [Surya], the heat [Agni], and wind [Vayu], whose effects on their crops were at once felt by an agricultural

people, and to which the Vedic Aryas made their supplications according to their daily need, and ascribed their heartfelt praise when at length abundant harvests crowned the labours and anxieties of the year. In the Puranas the gods assume substantial shape and individual character; and for the first time a paramount place is given to the sacrificial rites and observances of their worship. In Vedic times there were no priests. In the times of the Itihasas the sacerdotal pretensions of the Brahmins became prominent, but the father of a family, or head of a state, still performed the highest religious ceremonies, such as the marriage of a daughter, or the sacrifice of a horse, without the necessary intervention of a priest. In Puranic times the Brahmin is the only possible minister of the service of the gods, and the indispensable mediator between them and their worshippers.

The technical definition of a Purana is a work which treats of five topics, namely, (1) the creation of the universe, (2) its destruction and renovation, (3) the genealogy of the gods and patriarchs, (4) the reigns of the Manus, forming the periods called Manwantaras, and (5) the history of the Solar and Lunar dynasties. The eighteen Puranas are arranged in three groups, of six in each.

1. Those in which the quality of *sattwika* or goodness and purity prevails, which dwell on the stories of Hari or Vishnu and Krishna, named (1) Vishnu, (2) Naradiya, (3) Bhagavata, (4) Garuda, (5) Padma, and (6) Varaha.

2. Those in which *tamasa*, or gloom and ignorance, predominate, relating to Agni or Siva, named (1) Matsya, (2) Kurma, (3) Linga, (4) Siva, (5) Skanda, and (6) Agni.

3. Those distinguished by *rajasa* or passion, which treat chiefly of Brahma, named (1) Brahma, (2) Brahmanda, (3) Brah-mavaivarta, (4) Markandeya, (5) Bhavishya, and (6) Vamana.

None of them however are really devoted to one god, and Vishnu and his incarnations fill nearly all. The most

comprehensive and complete is the Vishnu Purana, and the most popular the Bhagavata Purana. The rest are very little known except to Brahmans. There is another Purana known as Vayu, supposed to be older than all, connected with the Siva and Agni Puranas, and substituted for either of these in lists in which the one or the other of them is omitted.

There are also eighteen Upa-Puranas. The Puranas are evidently works of different ages. Probably none assumed their present popular form earlier than the time of Sankara Acharya, the great Saiva reformer and founder of the Vedanta philosophy who lived in the eighth or ninth century of our era. Of the celebrated Vaishnava teachers Ramanuja lived in the twelfth century, Madhva-Acharya in the thirteenth, and Vallabha-Acharya in the sixteenth, and the Puranas seem to have followed their innovations, being evidently intended to advocate the doctrines they taught: and they must all have since received a supplementary revision, because each one of them enumerates the whole eighteen. There is very little true and unbroken historical record of anything in India until after the consolidation of the British conquest of India at the beginning of the present century.

THE CODE OF MANU.

The Manu-Sanhita, Manava Dharma Sastra, or Institutes of Manu, commonly known as the Code of Manu, is attributed, by itself, to the first Manu [the word is from the Sanskrit root *man*, to think], Swayam-bhuva, who sprang from Swayam-bhu, the "self-existing" [identified with Brahma]; and by others to the Manu of the present period, the seventh Manu, or Vaivaswata, the son of Vaivaswat, the sun. In the Hindu mythology the name belongs to the fourteen *praja-patis*, or forefathers of all creatures, each of whom presides over the destinies of men for a period, called a Manwantara, of 4,320,000 years. In the Rig-Veda

Vaivaswata is the father of the Aryas and the whole human race ; and it has been conjectured that his name was applied by its compilers to the Code of Manu to reconcile the Brahmanical law to the Aryan Kshatriyas. It is far older than the Puranas, its mythology exhibiting indications of the compromise with the religion of the Vedas which is observed in the Ramayana and Mahabharata. The Vedic worship was simply the natural expression of the gratitude of men for their daily bread ; who, before sitting down to their meals, instinctively offered of the meat and drink before them to the gods from whom they believed these blessings came. In the Code of Manu these childlike oblations of food and wine are superseded, or overlaid by an elaborate ritual of essentially a sacrificial and propitiatory character. But the Vedic gods are not yet so completely set aside as in the Puranas, although they are all rigidly subordinated to Brahma, the especial deity of the Brahmins. Nor again have we yet in the Code of Manu any indications of that wholesale absorption of the pantheon of the aboriginal races of southern India which, as the later Puranas shew, was gradually forced on the Brahmins. The Code is on analogous grounds proved to be also older than the Ramayana and Mahabharata, in their present form, for it makes no allusion to the Kshatriya heroes Rama and Krishna, who are declared in the Itihasas to be incarnations of Vishnu. Brahmanism would seem to have first originated among Aryan colonists who established themselves between the valleys of the Indus and the Ganges about a thousand years after the Aryan conquest of the Panjab. While confined to the Panjab, the Aryas still remained a Vedic people, but on crossing over into the valley of the Ganges, they gradually became Brahmanical Hindus. The original country of the Brahmins extended, according to the Code of Manu, along the slopes of the Himalayas between the Sarsuti and Kagar : —“Between the two divine rivers Saraswati [Sarsuti] and Drishadwati [Kagar] lies the tract of land [about 100 miles N.W. of Delhi] which the sages have named Brahmapata, because it

was frequented by the gods." Again:—"Kurukshetra [the field of the Kurus, the country about Panipat], the Matsyas [the country about Jaipur], the Panchalas [the Gangetic Doab and Rohil-khand], and the Surasenas [the country about Mathura, Muttra]. This land, which comes to Brahmavata, is the land [Brahmarshi-desā] of the Brahmarshis" [Brahmanical Rishis]. "Here dwelt the ancient princes and sages of Hindu mythology. Here was the magnificent Sanskrit language perfected. Here the decimal notation was perfected. This is the Holy Land of India."¹ Aryavarta, the land of the Aryas, is said to be the whole tract of Hindustan between the Himalaya and Vindhya ranges, and the Bay of Bengal ["eastern sea"] and Arabian ["western"] sea: and the Code of Manu expressly forbids any Brahman, Kshatriya, or Vaisya from living beyond the Aryan pale as thus defined. Five centuries later the Aryas had so completely occupied the Dakhan that Ptolemy, the geographer of the second century A.D., and Arrian, his contemporary, distinguished western India by the name of Ariake: and *arya* is the name of the Marathas among the Konkanese of the present day, and the Mangs and other outcasts who represent the conquered native tribes of the southern Maratha country.² The Code of Manu thus plainly distinguishes between the country of the Brahmans, and the whole Aryan land, and it was probably in Brahmavata, or the Brahmarshi-desā, that the conceptions of priestly rule formulated in the Code of Manu first originated in the contact of some Turanian tribe with the Aryan immigrants into Hindustan from the Punjab about B.C. 1500. In its present form it dates from probably not earlier than B.C. 500, and possibly as late as B.C. 300. We are told that it originally consisted of 100,000 verses; that Narada shortened the work to 12,000; and that Sumati still further abridged it to 4,000; but only 2,685 are extant. It is the only Hindu law

¹ Quoted from Pope's *Text Book of Indian History*, third Edition, Allen and Co., London, 1880; ch. i. para. 5.

² Wilson's *India Three Thousand Years Ago*; Bombay, 1858.

book necessary to mention here, being the one held in the highest reverence, and the legal foundation of the whole social, religious, economical, and political system of Hindu life.

The first chapter describes the Creation. The Supreme Being having willed to create the universe, first created the waters, and placed in them a productive egg, and in that egg He himself was born in the form of Brahma. The waters were called *nara*, because they were produced by Nara, the "Spirit of God" moving on them, and since they were his first *aryana* or "place of motion," he is hence called Narayana, or "moving on the waters." That the human race might be created he caused the Brahmins, the possessors of the Vedas, to proceed from the mouth of Brahma; the Kshatriyas, or protectors, from his arm; the Vaisyas, or producers of wealth, from his thigh; and the Sudras, or labourers, from his feet. These are the four original classes of Hindus, or sacerdotal, military, industrial and servile castes. The Brahmins possibly represent the Shamans, or magicians of the prehistoric Turanian immigrants into India; the Kshatriyas their Aryan conquerors; the Vaisyas, the mixed Aryas and earlier settlers and aborigines; and the Sudras, the conquered earlier settlers, and true aborigines of India. The Purusha-Sukta, or "Hymn [*sukta*] of the First Man" [Purusha] in the Rig-Veda, mentions the names of these castes—"When they produced *Purusha* . . . the Brahman was his mouth; the Rajanya [prince] was his arms; the Vaisya was his thighs; and the Sudra sprang from his feet." But the Hymn is considered to be one of the latest in date, and the passage quoted from it to be only figurative. The Brahmins in the Vedas are only a profession. The term *kshatriya* is used in the Vedas to denominate a person possessing power, as a *raja* or king, and *rajanya* or prince; and the term *vaisya* is applied to any householder [from *vesha* a house, Greek *oikós*, Latin *vicus*], and so to people in general. The Sudras were probably a Cushite people who preceded the Aryas in India, and were dispersed by them. These four divisions of the Brahmanical

Hindus are now wonderfully subdivided according to country, race, sect and occupation; and only the Brahmins retain the homogeneity of their order, as established by the Code of Manu. Next we are told that Brahma in himself became half male and half female, or active and passive in nature, and from his female half produced Viraj. Viraj produced Manu Swayambhuva, and he the seven other Manus, and the ten Prajapatis, and they the seven Rishis, or Bards, and the Pitris, or Fathers of Mankind. And Brahma having taught Manu "the Code of Manu," he taught it to Maricha, and the nine other Prajapatis. The sacred chronology is next expounded. There are four classes of days: 1st, of mortals; 2nd, of Pitris, which lasts a lunar month; 3rd, of the Devatas, which lasts a solar year, and 4th, a day of Brahma, which lasts 4,320,000,000 years; The year of the gods consists of 360 mortal years. The first age, or Krita Yuga, lasted 4,800 years of the gods; the second, or Treta Yuga, 3,600; the third, or Dwapara Yuga, 2,400; and the fourth, or Kali Yuga, the present, or "Black Age," which began about B.C. 3101, is limited to 1,200 years of the gods. The four Yugas make up the Maha Yuga, or great age: and one thousand Maha Yugas form a Kalpa, or day of Brahma. This is the Brahmanical chronology of the Code of Manu, but along with it there is the recognition of the chronological system of Manwantaras, based on the reigns of successive Manus, evidently handed down from Vedic times. Each Manu was supposed to reign for 4,320,000 years.

The second chapter, "On Education, or on the Sacerdotal Class, and the First Order," distinguished between the revealed [*sruti*] and inspired [*smriti*] scriptures, defines the limits of Brahmanavarta, Brahmarshi-desa, and Aryavarta, which latter is also said to be coextensive with the natural range of the Black Antelope; and prescribes the duties of the four castes. The ceremonies to be observed at conception, during pregnancy, at the birth of a child, and at its naming on the tenth or

twelfth day after birth, are fully described. The first part of a Brahman's compound name should indicate holiness, of a Kshatriya's power, of a Vaisya's wealth, and of a Sudra's contempt; and the second part of a Brahman's name prosperity, of a Kshatriya's preservation, of a Vaisya's alms, and of a Sudra's humility. The names of women, it is said, should be soft, clear, and captivating, ending in long vowels like words of benediction. In the fourth month of its age the child should be carried out to see the sun, and in the ninth should be fed on rice, "or that may be done which by the mother is thought most propitious." The ceremony of the tonsure should be performed by the first three classes in the first or third year after birth: and in the eighth year from the conception of a Brahman, in the eleventh of a Kshatriya, and in the twelfth of a Vaisya, the child must be invested with the sacred cord or sacrificial thread; or it may be in the fifth, sixth, and eighth year respectively. The sacrificial thread of the Brahman must be of cotton only, of the Kshatriya of hemp only, and of the Vaisya of wool only. The staff of the Brahman should be of *bilva* or *palasa*, of a Kshatriya of *bata* or *chadiva*, and of a Vaisya of *vinu* or *adambara*. In the case of women the nuptial ceremony is considered to take the place of the investiture of boys with the sacrificial thread, as the last purification fitting them to enter on life, marriage being held to be the complete institution of a woman. "Such is the revealed law of the institution of the twice-born classes, an institution in which their second birth chiefly consists." After initiation the life of every man is divided into four stages or orders, namely, (1) that of *brahmachari*, or student of the Vedas; (2) of *grihastha* or married man and householder; (3) of *vana-prastha* or hermit, and (4) *sannyasi* or devotee. Few, except Brahmans, ever enter on the duties of the last two orders, but the system of these four orders is universally recognised by Hindus. The directions for reading the Vedas, and governing the relations of students and their teachers are most minute and rigorous. Three classes of

Brahman teachers are recognised, (1), the *acharya*, or spiritual preceptor; (2), the *upadhyā*, or schoolmaster proper, who instructs in pronunciation, grammar, metre, the explanation of words, astronomy, and ceremonial; and (3), the *ritwij* or sacrificer. The Brahman in beginning or ending his lecture must always pronounce "the three-in-one" syllable, AUM or OM. "Sitting on culms of *kusa* grass, with all their points towards the east, or rising sun, and purified by rubbing that holy grass in both his hands, and further prepared by three suppressions of breath, each equal in time to five short vowels, he may then fitly breathe the syllable OM. Brahma milked out as it were from the three Vedas [Manu does not recognise the 4th Veda], the letter A, the letter U, and the letter M, which form the trilateral monosyllable, together with the mystical words [*vyāhritis*], *bhur*, *bhuvah*, *swar*, or earth, mid-air or sky, and heaven; and the three measures of that ineffable text beginning with the word *tad*, entitled the *savitri* [sun] or *gayatri*." The syllable AUM is the symbol of the Hindu *tri-murti*, or "triple-form," A being Vishnu, U Siva, and M Brahma; and from the Nirukta, or ancient glossary of the Vedas, we learn that the separate letters of this mystic syllable refer also to Agni [fire], Indra [sky], or Vayu [air or wind], and Surya, [sun]: and further that all the gods are resolvable into these three. Every god is thus included in the mystic syllable AUM or OM. The Brahmins, by the application of this symbol to their *tri-murti*, mean to assert that Brahma, Vishnu and Siva, include the whole Vedic gods. The words *bhur*, *bhuvah*, *swar*, earth, mid-air or sky, and heaven, signify the same thing, as also do the three conceptions of the sun as the Supreme Deity, as the God-head, and as the Illuminator of his worshippers, set forth in the "three measures" of the *gayatri*. Thus three times before every act does a Brahman fix his mind on Brahma as the god of all gods.

The third chapter is "On Marriage and the Second Order," in which the whole duties of a householder are prescribed, namely,

the daily sacrifice at every meal to the Rishis or Vedic bards, by the reading of the Vedas; to the Vedic Pitris, or departed forefathers, by the offering of cakes and water; to the Devatas or Vedic gods by the offering of ghee, that is, clarified butter; to the Spirits of all things existing, of the air, the water, the earth, by the offering of rice; and to men by the exercise of hospitality, particularly towards Brahmans. It is emphatically declared that he who partakes of food before it has been offered in sacrifice as above prescribed, eats but to his own damnation.

The daily sacrifices to the Devatas, and to Spirits and Ghosts, are most instructive. The Code directs the oblations of ghee, for the propitiation of the Vedic gods, to be offered firstly to Agni [fire], secondly to Soma [the moon], thirdly to Agni and Soma together, fourthly to Kuhu [the day in its first and second quarters], fifthly to Anumati [the day in its third and fourth quarters], sixthly to the Prajapatis [the lords of creation], seventhly to Dyava and Prithivi [heaven and earth], eighthly to the fire of the sacrifice, and ninthly to the four quarters, Indra [east], Yama [south], Varuna [west], and Soma [north-east]. Here we see Indra, Yama, Varuna, and Soma, who were worshipped by the Vedic Aryans as great and independent deities, reduced to the position of guardians of the four quarters of the earth.

In the propitiation of the spirits, after the rice had been cooked, every twice-born householder was to offer it according to the following ritual: 1. He was to throw boiled rice near his door, saying, "I salute you, O Maruts" [storms]. 2. He was to throw boiled rice in the water, saying, "I salute you, O water gods." 3. He was to throw boiled rice in his pestle and mortar, saying, "I salute you, O god of large trees." After this he was to throw rice near his pillow to Sri, or Lakshmi; at the foot of his bed to Bhadra-Kali, or Durga; in the middle of his house to Brahma, and the Lar; and up into the air to all the gods; by day to the spirits who walk in light, and by night to the spirits who walk

in darkness. He was then to throw his offering for all creatures in the building, on the top of his house, or behind his back ; and what remained he was to offer to the Pitris with his face to the south. Here we find the worship of the fetish Maruts, which in the Vedas are already opposed to Indra, prominently introduced. Next follows the propitiation of Lakshmi the wife of Vishnu, and of Devi, or Kali, the wife of Siva.

The ceremonies of marriage are elaborately developed, as also those of the *sraddha* or feast of the dead. A supreme importance is attached to the due observance of these funeral rites, one name for the Brahmans being "gods of the obsequies." The funeral *sraddha* has to be performed within a fixed period after death, or of hearing of the death of a near kinsman. A monthly *sraddha* has to be performed for every near paternal ancestor, and the daily *sraddha* for Pitris, or remote ancestors, as already stated.

The fourth chapter is "On Economics or Domestic Morals," and treats of the various means of earning a livelihood ; and here it is laid down that service for hire, or "dog-livelihood," must by all means be avoided by the twice-born. No livelihood may be pursued that impedes the study of the sacred scriptures, nor may money be made by any art that pleases the senses, such as music and dancing, or by taking gifts indiscriminately. Strict rules are laid down for giving and receiving presents and accepting alms ; and a number of daily and other periodic religious observances are prescribed ; also the manner of bathing.

The fifth chapter is "On Diet, Purification, and Women," and enters most minutely into every particular on which the twice-born can possibly require guidance. The sixth chapter, "On Devotion, and the Third and Fourth Orders," is for the regulation of the lives of the *vanaprastha* or hermit, and *sannyasi* or devotee. The seventh chapter, "On Government and Public Law," lays down the duties of kings, and of the Kshatriyas or governing class.

The eighth chapter is "On Judicature, and on Civil and Criminal Law;" the ninth "On the Commercial and Servile Classes;" the tenth "On the Mixed Classes, and on Times of Distress;" and the eleventh chapter, "On Penance and Expiation," concludes the Code.

The seventh chapter supplies a systematic contemporary account of the social and religious institutions of ancient India, just as with very slight modifications they still exist. The village system it describes is the permanent endowment of the traditional arts of India, and has scarcely altered since the days of Manu. Each community is a little republic, and manages its own affairs, so far as it is allowed, having rude municipal institutions perfectly effectual for the purposes of self-government and protection. Its relations with the central Government are conducted by a headman, and its internal administration by a staff of hereditary officers, consisting of an accountant, watchman, money-changer, smith, potter, carpenter, barber, shoemaker, astrologer, and other functionaries, including, in some villages, a dancing girl, and a poet or genealogist. This whole chapter is of the deepest interest. The form of government it enforces is in marked contrast with the feudal type of the original Vedic traditions to be found running through the Brahmanical revisals of the Ramayana and Mahabharata. All traces of patriotism, and of the sentiment of devotion to the common weal, or loyalty to great national leaders, which are found in every true Aryan race, and certainly characterised the Vedic Aryas of India, and which are essential to the preservation of the liberties and independence of states and empires, have been eliminated from the sacerdotal system of Manu. It recognises only the narrow interests of the family, the village, and, in a very limited degree, except among Brahmans, the caste. Thus for nearly three thousand years it has suppressed all sense of nationality and public spirit in India, while fostering to the utmost the self-contained life of the petty religious communes, which possess no other bond of union but that of a religion organised

expressly to bring the forces of progress inherent in every Aryan race into subjection to the dominant priesthood. The kings and the people are integral parts of a divine law of which only the Brahman is the rightful administrator. But while the system failed utterly to provide for the external defence of the country, it has rendered it proof against internal revolution. It is the true charter of the landed democracy of India, and in giving permanence to the proprietorship of the peasantry in the soil of the country, it has conserved Hindu society intact and unaltered through successive overwhelming invasions and a thousand years of continuous foreign rule. India is in fact the only Aryan country which has maintained the continuity of its marvellous social, religious, and economical life, from the earliest antiquity to the present day.

THE TANTRAS.

The Tantras represent the lowest abasement reached by the Brahmans in their endeavours to bring the aboriginal races of India under their power. The word signifies "rule" or "ritual," and the Tantras are a numerous class of works, generally of late date, devoted to the worship of the *sakti*, *prakriti*, or female energy of nature, as represented by the wives of Vishnu and Siva. But it is not Lakshmi who is worshipped as Vishnu's *sakti*, but Radha, the mistress of the amorous Krishna, the other-self of Vishnu; and by far the most popular object of Tantric worship is Devi, in one or other of her manifold forms. Each *sakti* is regarded as having a twofold nature, white or gentle, and black or fierce; Uma and Gauri being the gentle forms of Devi or Parvati, and Durga and Kali, the fierce or black; and the five essential elements of the worship of either nature are wine, flesh, fish, parched grain, and intercourse of sexes. The worshippers are also divided into two orders, Dakshinacharis, or right-handed, and Vamacharis, or left-handed; and

the rites, or rather orgies, of the latter are licentious beyond description. Tantric worship prevails in its grossest forms among most of the lower races of India, and particularly in parts of Bengal. Its influence on Indian art, however, is almost inappreciable.

THE GODS OF INDIA.

Having said so much on the general subject of Hindu mythology, I shall, in particularising the individual gods to be now enumerated, restrict myself as much as possible to a bare technical description of their forms, colours, and attributes. They are enumerated simply as a key to the universal symbolism of Indian art. In the accompanying engravings Mr. Reid has been careful to give as clear a definition as is possible on so small a scale of their distinguishing attributes.

They naturally fall into the two groups of the Vedic and the Puranic gods.

THE VEDIC GODS.

There is no systematic theology in the Vedas. The hymns of the Rig-Veda are the first and freshest expression of the sense of beauty and gladness awakened in the Aryan race by the charms and the bounty of nature; and the gods of the Vedas are in their apparent origin no more than poetic epithets of space, the heavens, the firmament, sun and earth, day and night, twilight and dawn, wind and rain, storm and sunshine; all ministering to the divine care of man, in the breathing air and radiant light, the fleeting moon and constant stars, the rising mists and falling dews, and the rivers which flow down from the hills through the fruitful plains, making with the flocks and herds, and woods and fields, one ceaseless voice of praise and adoration. The etymological meaning of most of these epithets is so clear that

it at once explains the myths, which, in the course of time, became attached to them. Thus the Vedas shew exactly how the words uttered three thousand years ago by the Vedic bards or *rishis*, gradually became the gods of India, Greece, and Rome. They are the real theogony of the Aryan race.¹

These worshipful epithets began to be transformed into more or less questionable personifications of the natural appearances and operations to which they were applied in the Vedic age itself; but even in the case of those Vedic gods which assumed the most undoubted personality, we seldom or never lose sight, in the Vedas, of the real qualities intended to be expressed by their names. They have no fixed hierarchy, or regular genealogy, no settled marriages and relationships; and they remain to the last transparent reflexions of those physical phenomena and powers of which they are the earliest known appellations. It is only in the Puranas that they become invested with a strong personality, and it is in their order among the Puranic gods that the conventional representation of them in the later mythology of the Hindus will be more appropriately described. The Rig-Veda refers to thirty-three gods in the following verse: "Gods who are eleven in earth, who are eleven dwelling in glory in mid air, and who are eleven in heaven, may ye be pleased with this our sacrifice:" and the Brahmins, by adding, according to their manner of puerile exaggeration, seven ciphers to this number, have multiplied it to 330,000,000. Indeed, in the Rig-Veda itself we see the beginning of this mode of increasing the glory of the gods of India, in the verse: "Let the three thousand, three hundred, and thirty-nine gods glorify Agni."

AGNI [ignis], the personification of fire, was one of the most ancient, and is still one of the most sacred objects of Hindu worship. He appears as fire on earth, as lightning in mid air, and as the sun in heaven. He is one of the three great Vedic

¹ Max Müller's "Comparative Mythology" in *Oxford Essays* for 1850.

deities ; Agni [fire], Indra [the firmament], or Yayu [the wind], and Surya [the sun], who respectively preside over earth, the sky or mid-air, and heaven ; and in the Vedas more hymns are addressed to him than to any other god.

INDRA, the firmament, sky, or mid-air, is equal in rank with Agni, but, unlike Agni, is not uncreate, being already represented as having a father and mother. He is described as of a golden or ruddy colour, but of endless forms, and he rides in a bright golden car, drawn by two tawny orange horses, and is armed with the *vajra*, or thunderbolt, and a net in which he entangles his enemies. He also uses arrows. He is attended by the dog *Sarama*, identified by some with *Ushas*, the dawn. He delights in drinking the intoxicating *soma*, the *amrita*, or water of life, or immortality of the Vedas. He sends the rain, and rules the weather, and more hymns are addressed to him in the Vedas than to any other god excepting Agni ; while in the Puranic pantheon he ranks after the triad [Brahma, Vishnu, and Siva], chief of all the other gods. Strabo describes the Hindus as worshippers of Jupiter Pluvius, meaning Indra. There is another Vedic personification of rain named *Parjana*, and the name is sometimes combined with the word *Vata*, a Vedic personification of wind, in the form *Parjana-Vata*.

VAYU [air, wind] is the great Vedic personification of wind, and is generally associated and often identified with Indra. His other names are PAVANA, "the purifier," *Gandha-vaha*, "bearer of perfumes," and *Satata-gata*, "ever moving." *Vata* ["wind"] is generally the same as Vayu, but sometimes they are mentioned distinctively.

SURYA is the personification of the sun, and is identified with SAVITRI, "the nourisher," VISWASWAT, "the brilliant," and RAVI, and ADITYA.

The Nighantu, or Glossary of the Vedas, arranges the names it gives of all the gods as synonyms of Agni, Indra or Vayu, and Surya ; and in the Nirukta, or etymological glossary [forming one of

the Vedangas] it is twice asserted that there are but three gods, and over and over again that these three are but varying forms of one. In the Rîg-Veda, VISHNU, "the pervader," is named as a manifestation of the Sun, with *tri vikrama*, or "of triple-power," for one of his epithets; referring to his three places on earth, in mid-air, and heaven, as Agni, Indra or Vayu, and Surya. This Vedic triad is obviously the prototype of the Puranic *tri-murti*, or "tripleform," Brahma, Vishnu, and Siva.

SOMA is the Vedic personification of the intoxicating juice of the *soma* plant, and as it was gathered by moonlight, the name was appropriated in later times to the moon, CHANDRA, and some of the qualities of the juice were transferred to that luminary as *Oshadhi-pati*, "lord of herbs."

VARUNA [*Ὠὐρανός*], "the universal embracer and encompasser," is one of the oldest Vedic deities, the personification of the all-investing sky, the maker, and upholder of heaven and earth. Later he becomes the god of the sea.

YAMA, "the restrainer," with his twin sister *Yamuna*, is the personification of the first human pair, and hence of death, and, in the later mythology, of judgment. He has for his watchdogs the two *Sarameyas*, born of Sarama, Indra's dog.

KUVERA, in the Vedas, is the chief of the evil spirits living in the shades, and the god of wealth.

These are the eight Vedic gods which received the most developed mythological personification, and they all rank as *dii selecti*, immediately after Brahma, Vishnu, and Siva, in the first order of the celestial deities—the *dii majorum gentium*—of the Puranic pantheon.

In the Vedas the firmament is also personified by *Dyaus*, "the heavens," or *Dyaus-pitri* [Zeus-pater, Jupiter], the "heavenly father." *Prithivi*, "the wide world," is the earth mother, and *Dyava-Prithivi*, "heaven and earth," are represented as the universal parents, not only of mankind, but of all things living. *Ushas* [*ἠώς*, Aurora], the daughter of *Dyaus*, is the dawn, one of the

most beautiful of the Vedic myths ; and before her go, the day's harbingers, the ever young and bright *Aswins*, who are personifications of the twilight which precedes the dawn, and identical with the twin sons of Zeus and Leda. The Apsara [nymph] *Urvasi* is another name of the dawn, and the story of her loves with Pururavas is a myth of the absorption of the mists of morning by the rising sun, similar to the Greek fairy story of Kephelos and Procris. *Nakta* [νύξ, νυκτός], the night, is a goddess. *Aditi* ["free," "unbounded,"] is space, infinity, personified, and she is termed in the Rig-Veda *Deva-matri*, "mother of the gods." The twelve *Adityas* are her sons, and are the sun in the twelve months of the year. The *Daityas*, or Titans, who war against the gods, are the sons of *Diti*, the antithesis of Aditi. *Hiranyagarbha*, literally "golden womb" or egg, *Prajapati*, "father of creatures," *Skambha*, "fulcrum," *Daksha*, the personification of creative energy, *Dhatri*, "maker," *Mitra* [the Persian Mithra], and other names, are all personifications of the sun. This fact is shewn also by their being numbered among the Adityas, but they are appellations of the solar power rather than distinct personalities. The twelve *Adityas*, namely, Mitra, Aryaman, Bhaga, Varuna, Daksha, Ansa, Indra, Savitri, Dhatri, Ravi, Yama, and Surya ; and seven *Vasus*, attendants on Indra, namely Apa [water], Dhruva [the Pole star], Soma [the moon], Dhara [Terra, the earth], Anila [fire], Prabhasa [the dawn], and Pratyusha [light] ; and the eleven *Rudras*, or *Ugras*, who are sons of *Rudra* [howler or roarer], the terrible god of storms, and appear to be identical with the *Maruts*, form the *Tridasa*, or company of "three times ten" gods. The *Viswadevas* ["all the gods"] in the Vedas form a band of nine gods. The *Yoni-deva* [of "divine birth"] is another general name for the inferior deities. The *Bhrigus*, "roasters," are spoken of as producers of fire, and chariot makers, connected with Agni. The *Ribhus* are three brothers, Ribhu, Vibhu, and Vaja, celebrated smiths who made Indra's chariot. *Viswakarma*, "the omnificent," is the architect of the heavens, and identified

originally with Surya and Indra. *Twashtri* in the Rig-Veda is the ideal artist, the framer of the world, who forges the thunderbolts of Indra, and is associated with the Bhrigus and Ribhus. Like Hephaistos, he is represented as deformed in his legs. The *Pitris* are the ghosts of the ancestral "fathers." *Sindhu*, the Indus, is a god, and all the other rivers of the Sapta-Sindhava [Panjab and Sind] are goddesses. *Bharati*, the earth, as possessed by man, and *Saraswati*, the personification of the seventh river of the Panjab in ancient times, and *Ida* or *Ila*, the personification of milk and wheat, are the three Vedic goddesses of song and praise. *Aranyani* is the goddess of woods and forests, the *Aptyas* are water goddesses, the *Apsaras*, or mists, are the nymphs of Indra's heaven, of whom the loveliest is *Urvashi*, and the *Gandharvas*, originally a hill tribe, are the celestial minstrels of whom in the later mythology *Narada* becomes the leader. The principal demons named in the Vedas are the "black" *Dasyus*, the "niggard" *Panis*, and the *Rakshasas*, all evidently referring to the wild tribes who infested the neighbourhood of the early settlements of the Aryas in the Panjab, and the *Asuras*. In the oldest part of the Rig-Veda this word is used for the Supreme Spirit, and is the same as the *Ahura* of the Zoroastrians; but in the latter parts of the Rig-Veda it signifies, as in the Puranic mythology, a demon, and this change in its meaning probably grew out of the religious quarrel of Indian Aryas with the Persians, which led the Persians to use the Hindu word *devas*, or "gods," for devils, and the name of Indra for the devil himself, *Andar*. In Persian *Ahura-Mazda* is Hormazd, the "multi-scient master," the sun. In the Vedic and Puranic mythology everything seems directly or indirectly to merge in, or radiate from, the sun, Surya. The *Arushas* ["red"] of the Rig-Veda and *Rohitas* ["red"] of the Atharva-Veda are the red horses of the rising sun; and the *Haritas* ["green"], or green horses, are typical of the radiant beams of the rising and setting sun. The winged horse *Turkshya* is a very ancient mythological personification of the

sun. The other mythical animals of the Vedas are the serpents *Ahi* and *Vitra*, the demons of drought, and *Sarama*, the watchdog of Indra, and mother of the two *Sarameyas*, attendants of Yama. The breath of life is personified by *Prana*, speech as *Vach*, divine providence by *Pushan*, faith by *Sraddha*, the outraged conscience by *Saranyu*, vice as *Agha*, and death by *Nirriti*. One of the most remarkable personifications is that of the hearing of prayer by the god to whom it is addressed. This is personified in the Rig-Veda as *Brahmanaspati*, or *Brihaspati*. In one place he is called the father of prayer, and he certainly foreshadows the priestly office of the Brahmans. He too is identified with the sun, for it is Agni who is addressed as Brahmanaspati, "the lord of prayer," and in one place he is named *Brahma*, "he of prayer," *brahma* in the neuter gender meaning "prayer." Brihaspati in the Vedas is not the planet with which he is afterwards identified as its regent; but *Sukra*, identical with *Usanas*, the planet Venus, and its regent, is mentioned in the Sama-Veda as intoxicated with the *soma* juice. *Vastoshpati*, the "house protector," is one of the later gods of the Vedas. The *Rishis*, or reputed authors of the Vedic hymns, play a great part in the subsequent Puranic mythology as progenitors of the gods and heroes, and the following are the principal: Agastya, Angiras, Arch-ananas, Asanga, Atri, Bharadwaga, Bhrigu, Budha, the four Gaupayanas, sons of Gopa, the authors of four remarkable hymns in the Rig-Veda, Gritsamada, Kakshivat, Kanwa, Kasyapa, Kava-sha, Kutsa, Mudgala, Narada, Parasara, Prithi, Syavaswa, and Vama Deva.

THE PURANIC GODS.

BRAHM. In the esoteric teaching of the Brahmans, the absolute unity of the Divine Nature is recognised under the name of Brahman, but the doctrine is held only as a philosophical speculation, which has not the slightest influence on the exoteric religion of the

Hindus. In fact, the idea of Brahm is a falsification, in its very origin, of the true conception of the Godhead. The Vedic Aryas were being gradually led, from the simple worship of the sublimer manifestations of nature, to the recognition of the One True God and Father of Mankind; but they were led away from it by the Brahmanical invention of Brahm. Imperceptibly their first simple services of prayer and praise became invested, by the officiating Brahmans of a later time, with a sacrificial and propitiatory character; and if prayer [*brahm*] could move the gods, prayer [*brahm*], it would be easy to argue, was greater than the gods, and Brahm the god over all gods, and his *brahmans*, or prayer-bearers, men over all men. But this conception of Brahm, so far from being antagonistic to polytheism, was dependent on it, and favorable to it; for in proportion to the multitude of gods would be the greatness of Brahm and the Brahmans. It is not surprising, therefore, that the pure monotheistic dogmas which have become attached to the idea of Brahm have had no purifying influence on popular Hinduism. The etymology of the word betrays its real meaning, and convicts Brahm of having no reference to the One True God, but of being essentially a sacerdotal invention, or cabalistic secret, existing only in the ritualistic mysteries administered by the Brahmans: and so we find the Brahmans in practice permitting the most puerile superstitions, and the grossest idolatry, wherever their own authority as mediators between men and their gods is accepted. In the later philosophy of the Brahmans, the "One Eternal Mind, the Self-Existing, Incomprehensible Spirit," is identified with Brahm. He alone, it is said, really and absolutely exists, even Brahma, Siva, and Vishnu, being but *maya* or illusions of Brahm; and the final beatitude of the Hindu consists in being absorbed into Brahm.

Having willed to create the world, he first with a thought created the waters, and placed in them a seed, and that seed became an egg, and in that egg he was born himself as Brahma the *Prajapati*, or forefather of all beings; and because the spirit

of Brahm moved on the waters, he is hence named *Narayana*, or "moving on the waters." He is also called *Iswara*, "lord," and *Parameswara*, "supreme lord." But all these names are also applied to each of the persons of the Hindu triad by their respective votaries, the Vaishnavas identifying even *Narayana* [Plate C, Fig. 1] with Vishnu, and the Saivas with Siva. One of his names is *Kala-Hansa*. There are no temples raised to Brahm, and no direct worship is paid to him. It is said that "of him who is so great there is no image," but the true reason is because every image, every temple is his, and he is worshipped in every form, every offering and prayer being indeed himself.

THE GREATER GODS: DII MAJORUM GENTIUM.

BRAHMA [Plate C, Fig. 3] is the first person of the Hindu *Tri-murti*, "triplè-form," or triad [Plate C, Fig. 2]. He is Brahm' manifested as the active creator of the universe. He sprang from the mundane egg; and, dividing himself into male and female, produced the *Bramadikas* or *Praja-patis*, the "fathers of all creatures," the *Manus*, and the *Rishis*. His male half is called *Purusha*, the "first man," and *Viraj*; but sometimes these persons are represented as one the son of the other, *Viraj* of *Purusha*, or *Furusha* of *Viraj*; and again they are represented as sons of *Sata-rupa*, Brahma's female half. From *Viraj* sprang the Manu Swayambhuva [*i.e.* the son of Swayambhu, the self-existing, *i.e.* Brahma], and from him the *Prajapatis*, namely, Marichi [chief of the Maruts], Atri, Angiras, Pulastya, Pulaha, Kratu, Vasishtha, Prachetas or Daksha, Bhrgu, and Narada. Sometimes Swayambhuva is said to spring directly from Brahma, and again from the *Prajapatis*. These *Prajapatis* produced the seven *Manus*, Swayambhuva, Swarochisha, Auttami, Tamasa, Raivata, Chakshuha, and Vaivaswata or Satya-vrata, the Manu of the present age; to whom seven more are added, Savarna, Daksha-savarna, Brahma-savarna, Dharma-savarna, Rudra-savarna, Ranchya, and

VEDIC GODS.



1. Agni.

2. Surya.

3. Chandra or Soma.

4. Indra.

5. Vayu or Pavana.



Bhautya. These *Manus* produced the seven *Rishis*, said by others to have been produced direct by Brahma, namely, Gautama, Bharadwaja, Viswamitra, Jamadagni, Vasishtha, Kasyapa, and Atri. They are represented in the heavens by the seven stars of the Great Bear, and are fabled to be married to the seven Pleiades or *Krittikas*. The original seven *Prajapatis*, *Manus*, and *Rishis* refer probably to the same persons, men of traditional fame among the early Aryas, whom the Brahmans adopted into their omnivorous pantheon, and made the sons of Brahma.

Although the name of Brahma is the most familiar of all the gods of the Hindu mythology to Europeans, his worship in India is almost extinct, if indeed it was ever very popular. There are few, if any, temples dedicated to him. I know of only the one on the lake Pushkar [Pokhar] near Ajmir, in Rajputana ; but his image is placed in the temples of all the other gods.

He is represented as a red or gold-colored man, robed in white, and seated on his *vahan*, or vehicle, the *hansa*, or swan. He has four heads, each crowned with a sort of tiara, and four arms. Generally in one hand he holds a portion of the Vedas, in another a *mala* or rosary, in the third a *lota* [water-vessel] containing Ganges water, and in the fourth a *sruva* or spoon for lustrations. Sometimes he holds a sceptre in one hand, and his bow *Pari-vata* in another : and sometimes he holds nothing in two of his hands, one of them being held downward, forbidding fear, and inviting the worshipper's approach, and the other raised in blessing. Often he is represented as a Brahman at *puja* or worship. His paradise is Brahma-pura, on the summit of Mount Meru, encircled by the sacred Ganges.

SARASWATI [Plate C, Fig. 4], his *prakriti*, *sakti*, or consort, is represented as a fair and graceful woman, crowned with the crescent on her brow, and either seated on a swan, or peacock, or paddy bird [for the *hansa vahan* is represented by each of these three birds in different parts of India], or standing on a lotus. In one hand, as *Vach*, the goddess of speech, she holds a written scroll,

and in the other, as the goddess of music and song, the *vina*, or viol, formed of two gourds. Sometimes, as the goddess of the river from which she takes her name, she holds a *padma*, or lotus-flower, in one hand, and a cup of water in the other. When four-armed, she holds all these emblems in her several hands.

VISHNU [Plates C, D, F, G, H, J], or HARI, in himself and his several incarnations, is the most popular of all the Hindu deities, not excepting Siva, and receives unbounded adoration all over India. The Vaishnavas are divided into many sects, one adoring Krishna as Vishnu, another Krishna's *sakti* Radha, a third Krishna and Radha conjointly; while others adore Rama Chandra and his *sakti* Sita, either separately or conjointly. Vishnu is the second person in the *Tri-murti*, and personifies the preserving power of nature. His followers identify him with *Narayana* [Plate C, Fig. 1] and *Parameswara*, and represent him as the progenitor of Siva and Brahma. When the whole earth was covered with water, Vishnu lay asleep, extended on the serpent Ananta ["the infinite"], or Sesh, and while he slept, a lotus sprang from his navel, and from its flower Brahma. The type of Siva is the *yoni-linga*, and the navel of Vishnu is compared to this *yoni-linga* emblem, and exalted over it by the Vaishnavas, and thus it often becomes almost impossible to distinguish between Vaishnavas and Saivas. I have seen the forms of Vishnu and Siva combined in one idol. He is represented as a dark blue or black man, with four arms, his two right hands holding the *gadha* or mace, called *Kaumodaki*, and a *padma* or lotus-flower, and his two left the terrible *chakra* or discus, named *Vajra-nabha*, and the *sankha* or chank-shell, named *Panchajanya*. Sometimes he holds only the shell and the discus, or thunder-bolt, while with his second left hand he forbids fear, and with his second right hand bestows blessing. He has a bow called *Sarga*, and a sword called *Nandarka*. He has on his breast a peculiar curl called *Sri-vatsa*, and the jewel *Kaustubha*, and on his wrist the jewel *Syamantaka*. He is clothed in yellow;

hence one of his names, *Pitamber*; and he has for his *vahan* of vehicle the mythical bird, half man, half vulture, *Garuda*. Often he is represented seated with his consort on the coils of the *Sesha-Naga*, or *Ananta*. His heaven is *Vaikuntha*, or *Vaibhrajā*, on Mount *Meru*. His *avatars* ["descents"], or incarnations, are ten. First, the *Matsya*, or fish, said to have reference to the universal deluge from the waters of which he in this form received the *Vedas*. Second, the *Kurma*, or tortoise, in which incarnation he churned the ocean for *amrita*, the water of life or immortality. He placed himself at the bottom of the sea of milk, and made his back a pivot for Mount *Meru*, round which the gods and demons twisted the *Naga* or snake *Vasuki*, and, pulling it backward and forward, thus churned the ocean, which delivered up in succession the fourteen gems, namely, 1. *Amrita*; 2. The physician *Dhanwantari*; 3. *Lakshmi*, Vishnu's consort; 4. *Sura*, the goddess of wine; 5. *Chandra*, the moon; 6. *Rambha*, the *Apsara*, the type of womanly loveliness and amiability; 7. *Uchchait-sravas*, the eight-headed horse; 8. *Kaustubha*, the jewel on Vishnu's breast; 9. *Parijata*, the celestial tree; 10. *Surabhi*, the cow of plenty; 11. *Airavata*, Indra's elephant; 12. *Sankha*, the chank-shell of victory; 13. *Dhanus*, a famous bow; 14. *Visha*, poison. The third *avatar* is *Varaha*, the boar, which, when the earth was drowned in the ocean, lifted it up again with its tusks. The fourth, *Nara-Sinha*, the man-lion; and the fifth, *Vamana*, the dwarf. These are all purely mythological avatars. The sixth, *Parasurama*, or "Rama with the axe," the seventh, *Rama Chandra*, or "Rama with the bow," the eighth, *Krishna*, and the ninth, *Buddha*, are legendary and historical; and the tenth, *Kalki*, or *Kalkin*, is prophetic, being the incarnation in which Vishnu is to appear at the consummation of all things, at the close of the *Kali Yuga*, or "black age," seated on a pale "white horse" with a drawn sword like a blazing comet in his hand, for the final destruction of the wicked, and the renovation of creation in perfected purity. When

Krishna is identified with Vishnu, his place is taken in the eighth avatar by his brother *Bala-Rama*, who is armed either with a *hala* or plough, or a *khetaka*, *saunanda* or club, or a *musala* or pestle, after which attributes he is named "Rama with the ploughshare," or "with the club," or "pestle," as the case may be. *Ballaji*, *Witthoba*, and *Naneshwar* are all local manifestations of Vishnu worshipped in Western India. *Kandoba*, a name also of Vishnu, is generally applied in Western India to Kande Rao, an avatar of Siva. The temple of Witthoba may be met with in every village of the Maratha country, that at Pandharpur being the most celebrated. The tomb of *Dyanobha*, one of his disciples, at Alandi near Poona is also a place of great pilgrimage.

LAKSHMI [Plates C and D], called also SRI, is Vishnu's *sakti*. She is the goddess of good luck and plenty. She is identified with RAMBHA as the ideal woman, the Hindu Venus, and when Vishnu is Krishna or Rama, she is Radha and Rukmeni, the mistresses of Krishna, or Sita the wife of Rama. She is held in high honour by Hindu women, who pay her particular worship on the third day of the light half of the moon called Rambha-tritiya, as an act auspicious to female beauty. She is worshipped by filling the corn-measure with wheat or other grain, and thereon placing flowers. She is represented as a lovely and benign woman, robed in yellow, holding a lotus in her hand, and seated either on a lotus, or beside Vishnu. Sometimes, as is also Vishnu, she is painted all yellow, and has four arms, and she holds in one of her right hands a necklace, and the *pasa* or cord in one of her left. This cord is seen also in the hands of Varuna and Siva, and is emblematical of the sea, which girdles the earth. Lakshmi is the mother of KAMA-DEVA, the god of love. As Mombadevi she gives her name to Bombay; where she is also worshipped as Maha-Lakshmi, Kalbadevi, and Gamdevi, in the different wards of the city called after her by these names. She is indeed "our Lady of Bombay," in a special sense, and her temples at Maha-Lakshmi and in the Mombadevi

VEDIC GODS.

[PLATE B.]



1. Vayu or Pavana.

2. Kuvera.

3. Kuvera.

4. Yama.

5. Varuna.

6. Nirritu.



ward are her two most important fanes in Western India. She has also temples of note at Tuljapur, Kolhapur, and Nasik, all in the Maratha country.

SIVA [Plates D and E], or MAHADEVA, is generally ranked as the third person of the Tri-murti, but sometimes as the second. He personifies the destructive force of nature, or rather its transforming and reproductive power, and thus with his *sakti*, Parvati or Devi, appears under both auspicious and terrible aspects. He is confounded both with Brahma and Vishnu; and indeed in any lengthened description of one Hindu deity it is almost impossible to avoid mixing up its character and attributes with those of another. He is represented under various forms. Generally he is figured as a white or silver-coloured man with five heads; and a third eye deforms each head. He has four arms, and bears in his two upper hands a *mrigu* or antelope, and *trisula* or trident, or the *trisula* and *pasa* or cord, or the *mrigu* and *shanka* or shell; or the *dindimia*, *damaru*, or *damru*, a sort of rattling drum, shaped like an hour-glass, and a flaming bowl. With his third hand he bestows blessings, and with his fourth forbids fear. But all four hands may hold weapons or other attributes, an arrow, or a sword, or the bow *Ajagava*, or the club *Khatwanga*. He has the cobra twisted into his hair, and round his neck and wrists, and wears a necklace of human skulls called *Mund-mala*. Each head is surmounted by the crescent moon, and the Ganges issues from his fifth head. He wears a tiger's or a deer's skin or an elephant's hide for a cloak, and sits on the lotus, while his *vehan* or vehicle is the bull *Nandi*. At the *Maha-Prallya*, or "grand consummation" of all things, when the world and all its inhabitants, the saints, and gods, and Brahma himself, shall pass away, Siva is represented under his most terrific aspect, in the character of *Maha-Kala*, "great time," the destroyer of all things. But his most popular image, or rather symbol, is the *linga*, *lingam*, or phallus. This is the symbol, generally coalesced with the *yoni*, under which he is

universally adored. In the Siva Purana he is made to say, "I am omnipresent, but especially in twelve forms and places," the best known of which are—(1) as *Somanatha*, "lord of the moon," at Somnath Pattan, in Gujarat, the idol that is said to have been destroyed by Mahmud of Gazni; (2) as *Maha-Kala*, at Ujjani, whence the idol was carried off, in the reign of Altmash, A.D. 1231, to Delhi, and there destroyed; (3) as *Rameswara*, "lord of Rama," at Rameswaram, and (4) as *Visweswara*, "lord of all," the chief object of worship at Benares. His heaven is on Mount Kailasa, north of lake Manasa [Manasa-sarovara], where is also Kuvera's abode. As *Kandeh Rao*, a manifestation of Siva worshipped in Western India, he rides on a horse; as *Vira Bhadra*, also an especial object of worship in the Maratha country, he is represented armed with sword, spear, shield, and bow and arrow, with the sun, moon, and *Nandi*, and the *linga-yoni* around him, and the goat-headed Daksha by his side.

Daksha was engaged in a sacrifice to which all the gods were asked but Siva, who, enraged, struck off Daksha's head, but subsequently restored him to life, and as Daksha's head could not be found, it was replaced by that of a goat or ram. As *Bhairava*, another form under which he is universally worshipped by the Marathas, he is represented riding in triumph either on *Nandi* or on a horse or dog; or seated in state on the coils of the *Naga* or cobra, surrounded by attendants bearing the *chamara* or *chauri*, a kind of wisp made of ivory, or sandal-wood shavings, or yak's tails, and used as a symbol of royalty and divinity all over India. As Panchamukhi-Maruti he is worshipped in Western India, as the Hindu Hercules, and his name is invoked every time a weight is lifted. HARI-HARESHWAR is Siva coalesced with Vishnu. The twenty-ninth of every month is kept sacred by all Saivas, and especially by women; but the great annual festival of Siva, *Maha-Siva-ratri*, the "great night of Siva," is held on the 14th Magha [January-February], when, at Bombay,

a fair is held at Elephanta. The great fair held on the island of Bombay, at the sacred village of Walkeshwar, for three days from the full moon of Kartika [October-November], is also in honour of Siva. He has several notable shrines in the Western Presidency, namely, those of Bhuleshwar and Walkeshwar in Bombay, of Mahabaleshwar at Go-Karn ["cow's ear"], of Kankeshwar at Alibagh and Malwan, of Taneshwar also at Malwan, of Hari-Hareshwar at Savarndrug, and of Dhopeshwar at Rajapur. As *Kandoba*, the family god of the Marathas, his chief temple is at Jejuri, in the Poona collectorate.

PARVATI [Plates D and E], "the mountaineer," known also as DEVI, the "bright," or the goddess, KALI, the "black," DURGA, the "inaccessible," VIJAYA, the "victorious" [*i.e.* VICTORIA], KUMARI, the "damsel," BHAVANI, and a hundred other names, significant of her twofold aspect of benignity and terror. In the former aspect she coalesces with Lakshmi. Thus as ANNA PURNA, "full of food," she is worshipped, like SRI, for her power of giving food; and as GAURI, "the brilliant" ["yellow"], UMA, "the light," KAMASHI, "the wanton-eyed," she coalesces with Lakshmi as RAMBHA, the Hindu Venus. But it is in her more stern and destructive aspects that she is most popular, as the austere PARVATI, and KUMARI, and VINDHYAVASINI, "the dweller in the Vindhyas"; where, near Mirzapur, the blood before her image is never allowed to cease from flowing. As Kumari she has given her name to Cape Comorin ever since the days of Pliny. As Kali she gives her name to Calcutta [Kali Gat]. She has a temple also at Saptashringa near Nasik, of some repute throughout the Maratha country. Her festivals are among the most celebrated in India; the principal being the one best known in Bengal as the *Durga Puja*, and in Western India as the *Dasara*, held annually in the month Aswina [September-October]. She is then worshipped as the slayer of the demon bull [Minotaur] *Mahishasura*; the myth being allegorised as the triumph of virtue over vice. The *Durga Puja* is the saturnalia of

the autumnal equinox in Bengal, but among the Marathas of Western India the *Dasara* is characteristically kept as a great military pageant, in which the chiefs lead forth their horses in full panoply of war, and garlanded with flowers. Another great festival, the *Dewali*, or "feast of lanterns," held in the new moon of Kartika [October-November], originated in her honour, and is kept in her honour in most parts of India; but in Bombay it seems more peculiarly consecrated to Lakshmi. A festival is observed also on the new moon of Sravana [July-August] for the propitiation of the 8 or $8 \times 8 = 64$ *Yoginis* or sorceresses, female demons attending on Parvati as Kali. As Parvati she is represented as a fair and saintly woman engaged in the worship of the *lingam*, or seated by the side of Siva, to whom she offers *amrita* from a golden bowl. As Anna Purna she sits on a water-lily, holding a dish of rice in one hand and a spoon in the other, and Siva stands before her as a naked mendicant asking for relief. As the mother of *Ganesha* she is represented sitting on a water-lily, robed in red, with the infant *Ganesha* at her breast. Sometimes she sits with *Ganesha* on *Nandi* behind Siva, who holds his other son Karttikeya before him. Sometimes she is giving suck to Krishna, to destroy the poison of a bite he had received in an encounter with the hydra *Kaliya*. She is commonly represented robed in red, seated on her tiger, and holding in her four blood-stained hands the sword *Sri-garbha* ["giver of fortune," literally "womb of fortune"] and shield, and the *trisula* of Siva, and a *pinda*, or ball of rice. As the destroyer of *Mahishasura* she is seated on or attended by a lion, and, with the upraised *trisula* or trident in her hand, very closely resembles the figure of Britannia on our copper coins. In the images worshipped as Kali she is generally represented as a black woman with four arms, having in one of her hands a scimitar, and in another the head of a giant which she holds by the hair; a third is held down inviting approach, and the fourth held up bestowing blessing. In some of her images as Bhavani and Durga she

1



2



3



4



5



6



1. Narayana.
4. Saraswati.

2. Trimurti.
5. Vishnu.

3. Brahma.
6. Lakshmi.



wears two dead bodies for earrings, and a necklace of skulls, with a girdle of skeletons; her hair falls down to her heels, her wildly protruding eyes are red with blood, and tongue hangs out to her chin, and her breasts down to her waist; her fingers and toes are prolonged like claws; and under her ravening feet lies the prostrate form of her husband Siva. It is the most extraordinary figure in all the Hindu pantheon, but is extremely popular in Eastern Bengal; and the oldest of the so-called "bronzes" found in India are generally of Parvati in this form of grotesque horror. As *ARDHA-NARI*, "half-woman," she is represented as Siva and Parvati coalesced, the right half being Siva and the left Parvati. This figure holds the *dindima*, *pasa*, *trisula*, and a sword in its four hands, and is attended both by *Nandi* and a tiger, while from its head issues the sacred Ganges. As *Durga* her weapons are altogether twelve, and each are separately invoked at her worship in the following form:

1. OM to the *khadga* [sword], the sharp-edged chastiser, the invincible, the giver of fortune [*sri-garbha*], the defender of the faith, thee I adore, O Lord [*Isa*]!

2. OM to the *trisula* [trident], benefactor of earth, mid-air, and heaven ["tri-regionis benefactor"], the destroyer of our enemies, thee I adore, O Lord!

3. OM to the *chakra* [discus or thunderbolt], thou pervadest all nature, thou art Vishnu, thou art also Devi, O beautiful-shaped discus, thee I adore, O Lord!

4. OM to the *tir* [arrow], the chief of all weapons, the subduer of the demoniac forces from all quarters, thee I adore, O Lord!

5. OM to the *sakti* [javelin], weapon of the gods, and especially of Kartikeya, thee I adore, O Lord!

6. OM to the *khitaka* [club], the destroyer of our enemies, held in Devi's hand, thee I adore, O Lord!

7. OM to the *dhanus* [bow], propeller of the chief of weapons, destroyer of our enemies, defend us and bless us, O Lord!

8. OM to the *pasa* [noose], serpentine, venomous, unbearable to thine enemies, defend us and bless us, O Lord !

9. OM to the *ankas* [goad], lord of the elephant, for the defence of the world art thou placed in Parvati's hand, defend us and bless us, O Lord !

10. OM to the *sipar* [shield], oppose thy glories to the enemy in battle, and defend us, thy servants, and bless us, O Lord !

11. OM to the *ganta* [bell], striking terror by thy world-wide sound into our enemies, drive out from us all our iniquities, defend us and bless us, O Lord !

12. OM to the *parasu* [axe], the annihilator, victorious over all enemies, defend us and bless us, O Lord !

Siva, and Parvati in her more terrible forms, and all their demon train, are remains of the fetish religion of the aborigines of India, and obviously intruders in the Hindu system.

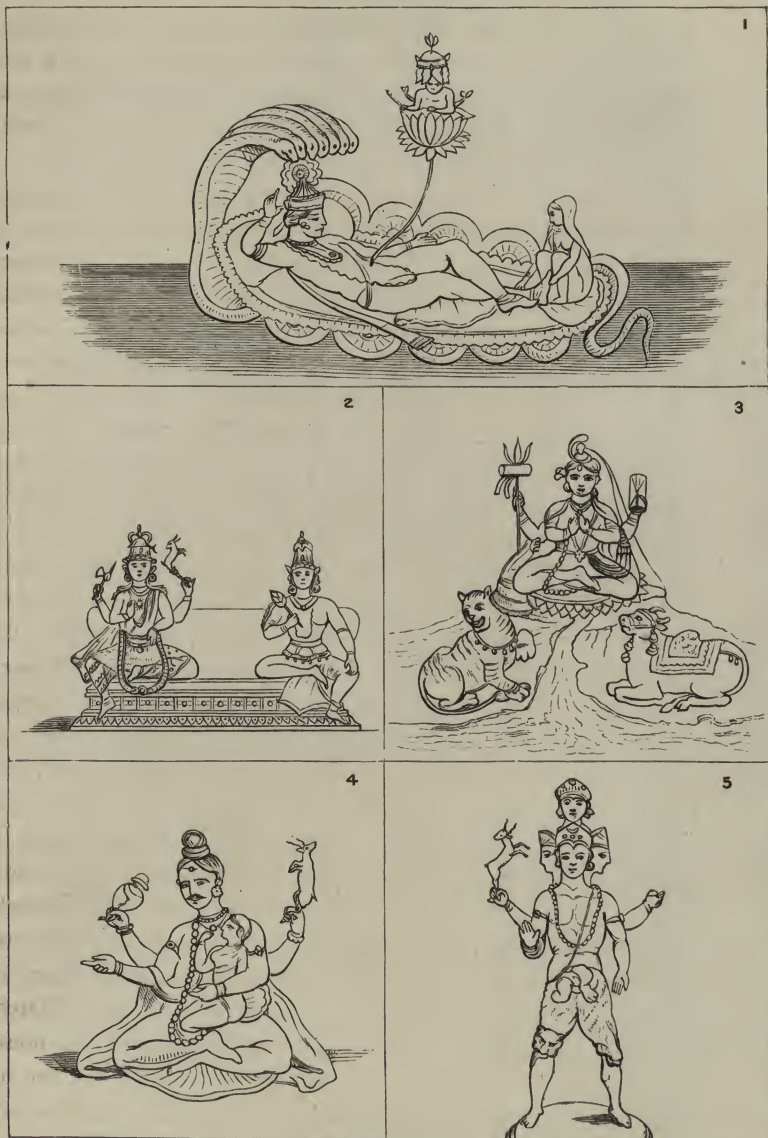
The terrible twelve years' famine which wasted the Dakhan from 1396 to 1408, in the midst of which came Tamerlane and laid Hindustan waste, is personified by the natives as Durga Devi.

THE EIGHT VEDIC "DII SELECTI."

INDRA [Plate A, Fig. 4], in the Puranic mythology, takes, after the *Tri-murti*, the first place before all other gods. He is worshipped at the beginning of every festival as one of the ten guardian deities of the world, and regent of the east quarter ; and his annual festival, on the 14th of the lunar month Bhadra [August-September], is celebrated with the greatest rejoicing all over Bengal. Each person must keep his feast every year for fourteen years consecutively, and present him on each occasion with fourteen different fruits, fourteen kinds of cake, &c., as the giver of rain, and bestower of harvests ; and for the purpose of procuring after death a residence in Indra's heaven, which is Swarga, on Mount Meru, the abode of the lesser gods, and of

beatified men. His celestial city is called Amaravati, and his garden Nandana stretches far out along one of the northward spurs of Mount Meru. The most remarkable celebration of Indra is in the unsectarian festival known in the Madras Presidency as the *Pongol* [*i.e.* "boiling"], which corresponds in date with one of the festivals of Surya, known in other parts of India as *Makar Sankranti*. It is held on the day the sun enters the sign of the Makara [the *vahan*, or vehicle of Varuna, and ensign of Kama], on the first day of the month Magha [January-February], and is the greatest festival of the year in Southern India. It is admirably described by Mr. Charles E. Gover in vol. v. of the *Journal of the Royal Asiatic Society of England*, new series, 1871. That the festival is primitive is shewn by the fact that the Vedic deities are alone worshipped. Indra is the presiding deity, and Agni the main object of worship. The Brahmans of the Madras Presidency have constantly made efforts to corrupt the ritual, and introduce Puranic deities. Krishna is always declared by the Brahmans to be the Pongol god, but the rustic conservatism of the cultivators [pagans] has been able to resist their influence, and everywhere in Southern India Indra remains the king of the New Year festivities. Mr. Gover describes it as an annual house-warming, or ingathering of kith and kin, and harvest home combined; and as the Christmas and Whitsuntide of Europe made into one. Bonfires are lighted everywhere on the previous night, and the people gather from far and near around them, spending the time in laughing, talking, singing, and jumping through the flames, while they watch for the rising of the sun: and the moment it appears above the horizon the *Pongol* begins. The first day is called the *Indra Pongol*, or *Bhōgi-Pongol*, *i.e.* "rejoicing-boiling." The second day is the great day, and is called the *Surya* and *Agni Pongol*. This is the day for visiting friends, and the first salutation on entering a house is, "Has the milk boiled [*pongol*]?" to which the answer is, "Yes, it has boiled [*pongol*];" and from this the festival takes

its name. The third day is the *Pongol* of cows, and altogether the festival lasts seven days. Indra is worshipped as the rain which caused the rice to spring, and Surya and Agni, as the sun which ripened the new grain in the ear. Comfits are exchanged between all who meet, and enemies make up past quarrels, while creditors let off their debtors. No Brahman is ever present, and the purohita, or "man put forward," *i.e.* the family priest, is not a Brahman, but the father of the house, or the eldest son, as in Vedic times. In Bombay, the festival, which seems to be there connected more directly with *Surya*, the sun, and *Varuna*, the sea, than with *Indra*, has been completely Brahmanised, but still remains one of the simplest and most beautiful celebrations in the Hindu calendar. At the moment the sun enters the sign of the Makara, the people go down to the sea, accompanied by the Brahmans, to bathe. There they rub their bodies with sesamum seed, the favorite seed of the sun [for the clear light the expressed oil ["Open Sesame"] gives], and wash themselves in the manner directed by the Brahmans. Then returning home, they present the Brahmans each with a cup of bell metal filled with sesamum seed and money; in return the Brahmans give them their benediction, pouring red-colored rice on their heads. Then all begin rejoicing; visiting each other, and feasting together; and wherever people meet, they put comfits of sesamum seed into each other's hands, saying, "Take, eat of these comfits of sesamum seed, and think of me kindly throughout the coming year." Even in Bombay, it is worthy of notice that throughout this day praise and prayer are offered only to the sun, Surya, and to no other god. Again, on the celebration of the Hindu New Year's Day, on the 1st Chaitra [March-April], the standard of Indra is set up in front of every house in Bombay. It must be set up before every house, for on this day it is raised in his honour by the gods; and the will of the gods should be done on earth even as it is in heaven;



1. Vishnu and Lakshmi on Sesa or Ananta.

3. Siva and Parvati conjoined as Ardha-Nari.

2. Siva as Mahadeva and Parvati.

4. Siva and Parvati.

5. Siva as Panchamukhi.



and so on this day the standard of Indra waves in every wind of the firmament over all India. Indra is represented as a white man, holding the thunderbolt [*vajra*] in his right hand, and riding on a white elephant with four trunks, named *Airavati* ["fine elephant"]. It is the rain-cloud. Indra's wife, Indrani, is mentioned in the Rig-Veda.

SURYA [Plate A, Fig. 2], the sun, is identical with SAVITRI, RAVI, and ADITYA, although these personifications are often distinguished from one another. He is the regent or guardian of the south-west quarter. He is generally represented as a ruddy man, seated on a lotus in a chariot drawn by seven horses, or a seven-headed horse, with the legless *Aruna* ["rosy," "red"] for his charioteer. He is surrounded by a halo of glorious light. In two hands he holds a water-lily; with the third he is forbidding fear, and with the fourth bestowing blessing. He is still widely worshipped in India, his sectaries being known as Sauras. He is also worshipped daily by the Brahmans, and especially on Sunday, which is called Aditwar or Raviwar after him; at the annual festival of the *Makar Sankranti*; and on his great day, the *Rathasaptami*, kept in the month of Magha [January-February]. He has a temple dedicated to him at Baroda, in Gujarat, where he is known as *Surya Narayana*.

AGNI [Plate A, Fig. 1] is worshipped all over India for three days from the full moon of the month of Magha, when danger from fire is considerable; his image on these days being often addressed before that of Brahma. He is the guardian of the south-east quarter. He is represented as a ruddy, handsome young man, with golden hair, riding on a blue ram, or blue he-goat. In his right hand he holds a spear, while his left rests by his side. He wears the Brahmanical *zenaar*, *poita*, or sacred cord, and a necklace of the seeds of the *Elæocarpus Ganitrus*. Sometimes he has three heads, and seven arms, and three legs, said [the legs] to be symbolical of the sun's creative heat, preserving

light, and destroying fire, and [the arms] of the seven days of the week over which the sun rules. He thus in these Puranic representations coalesces with Surya. Mr. Gover observes that none of these images or pictures of Indra, Surya, and Agni are known in the Pongol festival, "any more than they were at the time when the hymns of the Rig-Veda were composed." In fact, at the Pongol, Indra, Surya, and Agni are still worshipped only in the form of the elements. There is a very interesting temple of Agni at Bombay, near the English burying-ground, in which all the sacrificial utensils are of wood.

VAYU, or PAVANA [Plates A, Fig. 5, and B, Fig. 1], the god of the winds and messenger of the gods, the regent also of the north-west quarter, is represented as a white man, clothed in blue, sitting on an antelope [which is associated also with *Soma* or *Chandra*], bearing an arrow in one hand, and a flag in the other. His image is never seen, but pictures of him occur in the illustrations of the Ramayana. He is often painted with his son Hanuman in his arms.

VARUNA [Plate B, Fig. 5] is, in the Puranic mythology, the god of the waters, and of the west quarter. His image is rarely seen, but he is worshipped daily as one of the guardian deities of the earth, and by those who farm the lakes in Bengal, and in times of drought and famine. In paintings he is represented as a white man seated on the sea-monster *Makara* [which is also the ensign of Kama], and holding in one hand a *pasa*, emblematical of the sea which girdles the earth, and in the other an umbrella, impenetrable to water, formed of a cobra's head. His favorite resort is Pushpagiri. The *Makara* is obviously a mythical crocodile. The annual festival of Varuna in Bombay is on the 15th Sravana [July-August], known to Anglo-Indians as "Cocoanut Day." The rainy season is then supposed to be at an end and the Indian Ocean again open to commerce, when the whole population in its joy goes down to the Esplanade, to cast cocoanuts into the sea in honour of Varuna.

YAMA [Plate B, Fig. 4] is held in great terror by the Hindus, as the god of death and judgment, and is represented as a green or blue man, clothed in yellow or red, and seated on a blue buffalo. He is guardian of the south quarter; and an annual festival is held in his honour on the 2nd Kartika [October-November]. His sister is Yamuni.

KUVERA [Plate B, Figs. 2 and 3] is the chief of the demons of the lower world, but his own abode is in the grove of Chaitra-ratha, on Mandara, one of the spurs of Meru. But some place it on Mount Kailasa, and others identify Mandara with the mountain so named in Bhagalpur, which is held sacred. He is the regent of the north, and of all the treasures of the earth, and of the nine particular treasures or *nidhis*, the nature of which is not known. As the god of wealth he is worshipped in Bombay with Lakshmi during the *Diwali*, or Feast of Lanterns. He is represented as a white man deformed in his legs, either seated on the self-moving ærial chariot, called *Pushpaka*, which was given to him by Brahma, and which was carried off by Ravana, and recovered by Rama; or riding on a white horse. His wife is Kauveri.

SOMA [Plate A, Fig. 5], the last of the eight Vedic gods holding the first rank in the Hindu Pantheon, and regent of the north-east quarter, has his proper position after Ganesa and Karttikeya, the sons of Siva, who have next to be described; but here will be the most convenient place in which to insert the following table, chiefly taken from Dubois' *Description of the People of India*, 1817, giving a synoptical view of the eight Vedic gods who, according to the later mythology, preside over the four cardinal and four intermediate points of the compass.

TABLE OF THE REGENTS OF THE EIGHT QUARTERS OF THE WORLD.

Names of the Gods.	Points which they guard.	Their Vahans, or Vehicles.	Attributes.	Colour of Clothing.
1. Indra	E.	White Elephant.	Vajra.	Red.
2. Agni	S.E. }	Blue Ram or blue he-Goat.	Sikhi.	Violet.
3. Yama	S.	Blue Buffalo.	Danda.	Orange.
4. Surya	S.W.	Chariot.	Padma.	Bright Yellow.
5. Varuna	W. }	The Makara [Crocodile].	Pasa.	White.
6. Vayu or Pavana	N.W. }	White Antelope.	Dwaja.	Blue or Indigo.
7. Kuvera	N. }	Aërial Car, or White Horse.	Khadga.	Rose colour.
8. Soma	N.E.	White Antelope.	Sankra.	White.

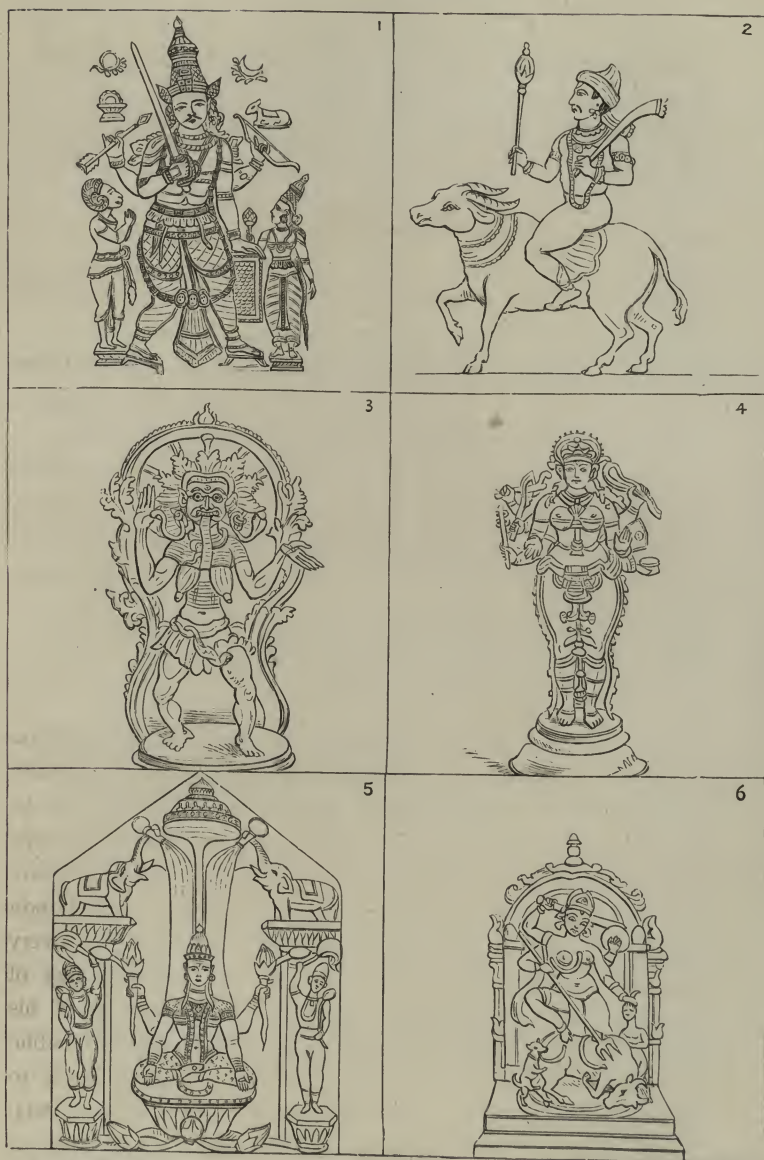
For No. 4 Dubois substitutes *Nirritu*, one of the Rudras, a personification of death, robed in deep yellow, and borne pick-a-back by a man; and for No. 8, Siva, as Isana. Sometimes Prithivi, the earth, fills this place.

THE TWO SONS OF SIVA.

GANESA, or GANAPATI [Plate I, Fig. 5], that is, lord [*isa* or *pati*] of the *Ganas* or troops of inferior deities, especially those attendant on Siva; called also in Madras *Pulicar*, or the belly-god; the Hindu god of wisdom, the remover of difficulties, the Lar of the public ways, is the son of Siva and Parvati. His image stands in every house, and is painted on every Hindu schoolboy's slate, and he is invoked at the outset of every undertaking. His festival is celebrated on the third day of the month Bhadra [August-September], the anniversary of his birth, with unbounded fun in Bombay; but in Bengal no public festival is held in his honour. There is a celebrated temple to him at Bholeshwar, in the town of Bombay, and another at Pula, in the Ratnagiri collectorate. He is represented in the form of

PURANIC GODS.

[PLATE E.]



1. Siva as Vira Bhadra.

2. Siva as Bhairava.

4. Parvati as Bhadra Kali.

5. Parvati as Devi.

3. Parvati as Kali or Durga.

6. Parvati as Kali.



a short, fat, double-bellied man, with an elephant's head, and seated on a water-lily, or on the rat, which always accompanies him. He has only one tusk, having lost the other in an encounter with Parasurama. He has four hands, in which he holds any four of the milder attributes of Siva. It appears that his mother, Parvati, was very proud of her boy Ganesa, and asked *Sani* [Saturn] to look at him, forgetful of the effect of his glance. Sani looked, and the child's head was charred to ashes, when his mother took off an elephant's and put it on him. Another story is that Siva in a fury cut the boy's head off, and then, in his remorse, stuck on the head of an elephant that was passing.

The *Gana-Devatas*, or "troops of deities," of which he is the chief, are :—

- (1) The 12 Adityas.
- (2) The 10 Viswa-devas ["all the gods"].
- (3) The 8 Vasus.
- (4) The 12 or 30 Tushitas, identical with the Adityas, multiplied apparently to 30 to make up the days of the month.
- (5) The 49 Anilas, or "winds."
- (6) The 220 or 236 Maharajikas.
- (7) The 12 or 17 Sadhyas, or personified rites and prayers of the Vedas.
- (8) The 11 Rudras.

They all dwell together in Ganaparata, on Mount Kailasa, the Paradise of Siva.

KARTTIKEYA [Plate J, Fig. 1], identical with MANGALA and SUBRAHMANYA, the Hindu god of war, and regent of the planet Mars, the son of Siva or Rudra, without the co-operation of a mother. He takes his name from his nurses, the seven *Krittikas*, or Pleiades. He is a yellow man [but, as Mars, he is painted red],

and rides on a peacock, holding in his left hand an arrow, and in his right a bow. His chief temple in the Bombay Presidency is at Dharwar.

These thirteen gods head the roll of the greater celestial gods.

THE "PATRII PENATES" AND "LARES DOMESTICI ET FAMILIARES."

Next in order are the PRAJAPATIS, MANUS, and RISHIS, already named in the introductory paragraph to the present section on the Puranic gods, and the PITRIS, or ghosts of ancestral forefathers.

"THE HOSTS OF HEAVEN."

These are followed by the "hosts of heaven," the nine regents of the planets and eclipses.

RAVI, identical with Surya and Aditya, the regent of the Sun, who gives his name to the first day of the week, *Raviwar*, or *Aditwar*, our Sunday, the French Dimanche.

SOMA, or ÇHANDRA, the regent of the Moon, who gives his name to Monday, *Somwar*, the French Lundi. He is represented as a white man sitting on a water-lily, or in a chariot drawn by an antelope, or by ten horses, of the whiteness of jasmine.

MANGALA, identical with Karttikeya, the regent of the planet Mars, who gives his name to Tuesday, *Mangalwar*, the French Mardi. As Mars, he is painted red.

BUDHA, the regent of Mercury, the reputed author of a hymn in the Rig-Veda, who gives his name to Wednesday, *Budhwar*, the French Mercredi. He is represented robed in yellow, and sitting on a lion.

BRIHASPATI [the personification of the action of prayer in the Vedas], the regent of Jupiter, who gives his name to Thursday, *Brihaspatwar*, the French Jeudi: called also *Guruwar*, Brihaspati, or Brahmanaspati, being the prototype of the

priestly *guru*, or religious teacher. He is represented as a yellow man, seated on a water-lily.

SUKRA, the regent of the planet Venus, who gives his name to Friday, *Sukrawar*, the French Vendredi. He is represented as a white man seated on a water-lily.

SANI, the regent of Saturn, who gives his name to Saturday, *Saniwar* or *Sanichar*, the French Samedi. He is represented as a black man, robed in black, and seated on a vulture.

RAHU is the ascending node in an eclipse, and is represented by the head of *Ketu*, placed on a cushion: or he is represented seated, whole, on a lion.

KETU is the descending node in an eclipse, and is represented by the headless trunk of Rahu riding on a vulture.

GRAHA ["grabbed"] is the eclipse itself.

The ninety-seven *Nakshatras*, or lunar mansions, are personified as the daughters of Daksha, one of the Prajapatis. *Dhruva* is the Pole-star, and the seven *Krittikas* are the Pleiades.

THE LESSER GODS, "DII MINORUM *GENTIUM," AND DEIFIED HEROES, "DII INDIGETES."

KRISHNA ["black,"—Plate H, Figs. 4 and 5] is the most celebrated national hero in the Hindu pantheon, and the mythical scenes and incidents of his life appear everywhere in Indian art. He was born at Mathura, the modern Muttra; his mother being Devaki and his reputed father Vasudeva, of the Yadava race, and brother of Kunti, the wife of Pandu: but Vishnu is the mythical father of both Krishna and his brother Balarama. At the time of his birth, Kansa, Raja of the Bhojas, ruled in Mathura; and it having been foretold to him that a son of Devaki, his brother's daughter, should take his kingdom from him, he kept his cousin carefully guarded in his own palace, and caused all the children she bore to be put to death. In this way six were destroyed, but the seventh child was miraculously preserved by being changed before its birth to Vasudeva's second wife Rohini, of whom it was in due

time born. This child was Balarama. Devaki's eighth son was born at night, and was very dark, whence he was called Krishna, and had on his breast a curl of hair, the peculiar mark of Krishna, called *Sri-vatsa*. The gods at once interposed to save the divine child, and while the guards were overpowered with sleep, Vasudeva carried it off to Nanda, the cowherd, whose wife, Yasoda, had on that very night been delivered of a female child; and Vasudeva secretly changed the infants, and brought back the daughter of Yasoda to Devaki. Kansa, on discovering the cheat, ordered that every male infant in and about Mathura should be put to death. Nanda, alarmed, hid himself with the young Krishna and his elder brother Balarama in Gokula, a pastoral district on the banks of the Yamuna near Mathura. It was while he lived in Gokula that Krishna played so many of his wild pranks. On one occasion while the *gopis*, or milkmaids, were bathing, he took away their clothes and climbed up into a tree with them, and remained there until they came to him naked to beg their return. It was at this time also that he slew the great serpent Kaliya, which infested the banks of the Jumna at Bandrabund. He persuaded Nanda, the cowherd, to give up the worship of Indra, and to worship the mountain of Govardhana, which sheltered them and their cattle. Indra, enraged, poured down rain on them, but Krishna lifted up the mountain of Govardhana and held it over them upon his finger as a shelter for seven days. As he grew up a handsome youth, the *gopis* all became enamoured of him. He spent most of his time in sporting with them, and married seven or eight of them, but his first and favorite wife was Radha. His chief pastime was the circular dance called *rasa-mandala* [*mandala*, a circuit, as in Coromandel], in which he and Radha formed the centre, while the *gopis* and *gopias* [cowherds] danced round them. Kansa, always seeking his life, sent the demon Arishta in the form of a bull, and the demon Kesin in the form of a horse, to destroy him, but in vain. Then he invited Krishna to Mathura to some

PURANIC GODS.
AVATARS OF VISHNU.

[PLATE F.]



1. The First, or Fish Avatar of Vishnu.

3. The Third, or Boar Avatar.

5. The Fifth, or Dwarf Avatar.

2. The Second, or Tortoise Avatar

4. The Fourth Avatar of Vishnu as Narasinha.

6. The Sixth Avatar of Vishnu as Rama with the Axe.



public games, hoping in this way to bring about his death, but Krishna slew him in a boxing-match. Afterwards Krishna went down to the infernal regions, and brought back his six brothers whom Kansa had killed; and then he killed the demon *Panchajanya* that lived in a chank shell, and ever afterwards used this shell as a war trumpet. Kansa had married two daughters of Jarasandha, king of Magadha [Oudh], and this king, on hearing of Kansa's death, marched against Krishna, but was defeated. Then a new enemy named Kalayavana [literally "black stranger"] attacked Krishna, who, feeling his position between Kala Yavan and Jarasandha precarious, retired to Dwaraka, on the coast of Gujarat. Here he carried off Rukmini, the betrothed of Sisupala: and also recovered the famous jewel *Syamantaka*, which Jambavat, the king of the bears, had taken from a lion, which had killed a brother of Satrajita's who had charge of the jewel.

How he assisted the Pandavas in the great war of Bharata has already been told. The popularity of this national legend enabled the Brahmans to extend the worship of Krishna all over India, and it is now established everywhere, except where the worship of Rama prevails. It seems to have passed over the whole peninsula in an unbroken wave, which swept all before it; and it is illustrated by almost everything on which one looks in India. The anniversary of his birth is kept on the 8th Sravana [July-August], when the image of the infant Krishna is adorned with sacred basil; and the *Huli* festival, the great saturnalia of the vernal equinox in India, which begins at the new moon and continues to the full moon of Phalgana [February-March], is also now celebrated in his honour, and is the most popular holiday in Western India. It probably had its origin in the most primitive Aryan times. The ceremonies consist in enacting Krishna's sports with the *gopis*, which often degenerate into great licentiousness. He is represented in many ways. As GOPALA, or GOVINDA, he is a child, resting on one knee,

with his right hand extended, begging for sweetmeats. At a later period of life he is represented either trampling on the head of the great serpent Kaliya or playing on a flute. The representations of him in painting and sculpture, dancing with the *gopīs*, or raising the mountain of Govardhana, or in connexion with the Pandavas, are endless. In the Madras Presidency it would appear to be always Krishna who is represented under the form of Vishnu. His most famous form is as JAGAN-NATHA, Lord of the World, under which he is worshipped, in association with his brother Balarama, and his sister Subhadra, at Puri, near Cuttack, in Orissa. This image has no legs and only stumps for arms, and the head is very large. Krishna, it will be remembered, was accidentally killed at Dwaraka: and the story at Puri is that some pious person collected his bones, and put them in a box, in which they remained until King Indrayumna was directed by Vishnu to make an image of Jagan-natha, and put Krishna's bones into its belly. Viswakarma, the architect of the gods, undertook to do this, on condition that he should be left undisturbed until the completion of the work. But the king after fifteen days, losing all patience, went to see how he was getting on, when Viswakarma at once went off in a huff, leaving Jagan-natha without hands or feet. Such is the explanation given by the Brahmans of this hideous idol. The true one is General Cunningham's, who has proved that the image has been concocted of the *trisula* of a Buddhist tope, which was erected at Puri B.C. 250. Before this monstrous shrine all distinctions of caste are forgotten, and even a Christian may sit down and eat with a Brahman. In his work on *Orissa*, Dr. W. W. Hunter says that at the "Sacrament of the Holy Food" he has seen a Puri priest receive his food from a Christian's hand. This rite is evidently also a survival of Buddhism. It is remarkable that at the shrine of *Vyankoba*, an obscure form of Siva, at Pandharpur, in the Southern Maratha country, caste is also in abeyance, all men being deemed equal in its presence. Food is daily sent as a gift from the god to

persons in all parts of the surrounding country, and the proudest Brahmans gladly will accept and partake of it from the hands of the Sudra, or Mahar, who is usually its bearer. There are two great annual festivals in honour of Jagan-natha, namely, the *Suan-yatra* in the month Jyestha [May-June], and the *Rath-yatra* in the following month of Asarha [June-July]. They are held everywhere, but at Puri they are attended by pilgrims from every part of India, so many as 200,000 often being present. All the ground is holy within twenty miles of the pagoda, and the establishment of priests amounts to 3,000. The "Sacrament of the Holy Food" is celebrated three times a day, and during its administration the temple nautch girls [*Devadasi*] dance before the image. The *Suan-yatra* is a bathing festival. At the *Rath-yatra*, the temple car, containing the images of Krishna, Balarama, and Subhadra, is drawn by the devotees through the town, when many cast themselves beneath its ponderous wheels and are crushed to death. Haridwara or Hurdwar, "the Gate of Hari," near where the Ganges breaks through the Himalayas, is a great centre of the worship of Krishna as an incarnation of Vishnu, under his name of Hari. Hurihud is also called after him. Harihar would seem to be sacred to both Krishna as Hari and Siva as Hara. At Dwaraka [Dwarka], in Kathiwar, Krishna, in his form of Dwarkanatha, and his eight wives have each separate temples, of great fame throughout all India, and most Hindus who visit them are branded with the attributes of Vishnu, the *sankha* [shell], *chakra* [wheel], *gadha* [mace], and *padma* [lotus-flower], in token of their visit to the place.

BALARAMA [Plate G, Fig. 3] is always represented as a white man.

RAMA-CHANDRA [Plates G, Fig. 1, and I, Fig. 2], the husband of SITA, the hero of the Ramayana, is always known in the scenes in which he appears by his bow and arrow. His worship is predominant throughout Oude, and there are temples to him all over India. The anniversary of his birth is everywhere celebrated

from the 1st to 9th Chaitra [March-April], by the public reading of the Ramayana. Several cities are called Rampura after him. He gives his name to Rāma-giri, the "hill of Rama," a short distance to the north of Nagpur, and to Rama-situ, "Rama's bridge," the line of rocks between India and Ceylon; and Rameswaram, where he is said to have set up one of the twelve great *lingams* to Iswara, the "lord" Siva. The *Zemindar* of Ramnad still bears the title of *Situ-Pati*, or "keeper of the bridge," *i.e.* of Rama's bridge. The salutation of two Hindus meeting each other is "Ram Ram," but whether it has any connexion with Rama-chandra, as it is sometimes said, is doubtful. He has a temple celebrated throughout Western India at Panchawati [*i.e.* "five-banyans," just as we have Nine-Elms], near Nasik; where it was that he killed the golden deer on his way to Lanka. It is overshadowed by five magnificent banyan-trees.

THE "DII SEMONES."¹

VISWAKARMA, the omnificent, the architect of the gods, is little more than a name in the popular mythology of India.

KAMA, or KAMA-DEVA [Plate I, Fig. 6], the god of love, the son of Lakshmi, is the Indian Cupid. He is represented, like Cupid, as a young boy with wings, and a bow and arrow; and he rides either on the *Makara* or a red parrot or lory. When the latter is his *vahan*, he bears the *Makara* as his ensign. His wife is RATI, surnamed SUBHANGI, the "fair-limbed," the Hindu Venus.

ANANDA is happiness, and

VASANTA is the spring personified.

There are a number of other personifications belonging to the order of the lesser gods, which are little more than appellatives, and seldom met with except in poetry or religious writings; such as *Sanjna*, conscience, *Papa-purusha*, "man of sin," the personifications of human wickedness; *A-dharma* ["unrighteousness"],

¹ Semones = semi-homines. Cf. Livy, viii. 20: "Minores diis, et majores hominibus."

PURANIC GODS.

AVATARS OF VISHNU—*continued.*



1. The Seventh Avatar of Vishnu as Rama with the Bow.
2. The Eighth Avatar of Vishnu as Krishna.
3. Rama with the ploughshare, who is the Eighth Avatar when Krishna is Vishnu.
4. The Ninth Avatar of Vishnu as Buddha.
5. The Tenth Avatar of Vishnu as Kalki.



vice, *Yajna*, "sacrifice," represented as the husband of *Dakshina*, the personification of the "honorarium" paid to Brahmans for the performance of a sacrifice; *Nidra*, sleep; the fifty personifications of the fifty letters of the alphabet; and others, to enumerate which might indeed raise the number of the Hindu gods to the Puranic boast of 330,000,000. A much more important class of the lesser gods are the fabulous animals of which Hanuman, Garuda, and Sesha are the types.

HANUMAN [Plate I, Fig. 3], the monkey-god, the son of Vayu Pavana, was the leader of the army which Sugriva, the monkey-king of Kishkindhya, sent to the assistance of Rama against Ravana, the demon-king of Lanka [Ceylon], and the Rakshasas. He jumped from India to Ceylon at a bound. *Surasa*, a Rakshasi, mother of the *Nagas* [literally "snakes," the Scythic worshippers of the cobra], opened her mouth to swallow him bodily, but he swelled himself out wider than ever she could stretch her mouth, till it was a hundred leagues wide from ear to ear. Then Hanuman, suddenly shrinking himself to the size of his thumb, leapt into her jaws, and out through her ear. These exploits of his are the delight of the nurseries of all India. He is always known by his ape's face and tail. *Sarabha* was another of Rama's monkey allies. *Jambavat*, the king of the bears, was also an ally of Rama's, and always acted the part of a sage counsellor. Like Hanuman, he is evidently a mythical representative of tribes who assisted the Brahmanical Hindus in the conquest of Southern India and Ceylon. He is the same as the bear with whom Krishna had his twenty-one days' fight for the recovery of the famous gem *Syamantaka*, which was given to the sun by Satrajita. He is at once recognised in illustrations of the stories of the Ramayana.

Kamadenhu, called also *Surabhi*, is the cow of plenty, which grants all desires, and was produced at the churning of the ocean by Vishnu.

Uchchaih-sravas is the eight-headed king of horses, produced at the churning of the ocean.

Kalki, or *Kalkin*, is the great white horse of Vishnu's coming [10th] incarnation, which will stamp with its right fore leg as the sign of the end of all things. In his first, second, third, and fourth avatars Vishnu also appears respectively as a fish [*Matsya*], tortoise [*Kurma*], boar [*Varaha*], and man-lion [*Nara-Sinha*].

Tarkshya is the winged horse, personifying the sun. The winged horse of the sculptures of Buddha-Gaya [Plate K, Fig. 6] may possibly be *Tarkshya*, as the *Kinnaras* are also represented, but it is probably of foreign origin [Pegasus].

The *Kinnaras* are mythical beings, with the form of a man and head of a horse, which belong to another order of the Puranic gods. The Centaurs are represented in the sculptures of Buddha Gaya [Plate K, Fig. 5], but are obviously exotic forms.

Sarama is the dog of Indra, and the *Sarameyas*, her offspring, the watch-dogs of Yama. *Cerbura* [Plate K, Fig. 2] is the three-headed infernal dog of the Krishna legends.

THE VAHANS, OR VEHICLES OF THE DIFFERENT GODS.

The Bull, *NANDI*, the vehicle of Siva and Parvati.

The Tiger and Lion, also vehicles of Parvati, as Kali and Durga.

The Dog and Horse, the vehicles of Siva as Bhairava; the Horse also of Kuvera.

The Ram, or he-Goat, the vehicle of Agni.

The Antelope, the vehicle of Vayu, or Pavana, and Chandra.

The Buffalo, the vehicle of Yama.

The Elephant *Airavata*, the vehicle of Indra. Sometimes all the guardians of the eight quarters of the compass are represented on elephants.

Arva, one of the horses of the moon, a mythical being half horse and half bird like *Tarkshya*, the vehicle of the Daityas or Titans.

GARUDA [Plate J, Fig. 2], the king of the birds, the mythical

being foreshadowed by *Arva* and *Tarkshya*, half man and half eagle or vulture, the vehicle of Vishnu, and represented as a great enemy of the *Nagas*. He was uncle of the pious vulture *Fatyus*, and connected with *Sampati*, and other fabulous birds included in the class named *Suparnas* ["five-winged"]. *Chakora* is a fabulous bird which lives on the beams of the moon. The bird like a Harpy represented on the sculptures of Buddha Gaya [Plate K, Fig. 3] is probably of foreign origin.

The Vulture, the vehicle of Sani.

The Swan or Goose, *Hansa*, the vehicle of Saraswati and Brahma. Sometimes Saraswati is represented on a white Peacock, and sometimes on a Paddy-bird. The Peacock on which Karthkeya sometimes rides is called *Paravani* [Pavona].

The Parrot, the usual vehicle of Kama-deva.

The *Makara* or *Falampa*, the mythical sea-monster, the vehicle of Varuna and sometimes of Kama-deva. When the latter rides on a Parrot, he bears the *Makara* as his standard. Very learned discussions have been held as to the nature of the *Makara*, but it is obviously a crocodile, tricked out with the tail of a fish, and the head and jaws of anything.

The Serpent *Sesha-Naga*, called also *Ananta*, the Infinite, the king of the *Nagas* or serpents, and lord of the infernal regions, called Patala, may also be regarded as a vehicle of Vishnu, but more properly belongs to the class of demons. He is sometimes held to be identical with, and sometimes distinct from, *Vasuki*, the snake with which Krishna churned the ocean. The *Nagnis*, or female *Nagas*, are represented with the body of a woman ending in the tail of a snake [Plate J, Fig. 3], as sin is represented by Milton. *Timin* is the veritable sea-serpent. *Timin-gila*, the "swallower of Timin," is yet larger, and *Timin-gila-gila* still larger, and so on, just as the "sea-serpent" grows from year to year in the columns of our newspapers. It is also called *Samudraru*, "Lord of the Sea" ["Zamorin"].

Akupara is the Tortoise on which the earth rests.

CELESTIAL ATTENDANTS ON THE GODS.

The celestial attendants on the gods are classed in *ganas* or troops. The *Apsarases* [Plate J, Fig. 5], the personifications of vapour in the Vedas, are, in the Puranas, the ballet girls, and "sisters of mercy" of the Swarga, the Paradise of Indra; beautiful fairy-like beings, whose charms are

"The common treasure of the host of Heaven,"

Rambha and Urvashi being the most celebrated of them. The *Gandharvas*, "the heavenly Gardharvas" of the Vedas, are the celestial choristers of Swarga, whose leader is Narada. They are said to have a great partiality for women, and a mystic power over them. They are always associated with the *Apsarases*.

The *Kinnaras* are the minstrels of Kuvera's paradise on Mount Kailasa, which is also Siva's heaven. They have the heads of horses. The *Yakshas* are inoffensive attendants of Kuvera, and the *Guhyakas* ["hidden beings"], the guardians of his treasures. The *Siddhas* are a class of spirits of great purity and holiness, who are not, strictly speaking, companions of the god, as they dwell apart, in mid-air, between earth and heaven.

THE INFERNAL ATTENDANTS ON THE GODS.

The chief inferior infernal deities are:

NIRRITU ["death," Plate B, Fig. 6], one of the Rudras, also described as a Rakshasa, and often named, in the place of Surya, as the guardian of the south-west quarter. He is robed in deep yellow, and his vehicle is a man. He is referred to in the Rig-Veda as worshipped by the "spider-like Danavas," the "black Asuras," "black Dasyus," and other enemies of "the white-complexioned sons of Indra."

The *Rakshasas*, goblins or evil spirits, are a mythical type of

PURANIC GODS

[PLATE H.]



1. Vishnu as Ballaji and wife.

3. Vishnu as Naneshwar.

2. Vishnu as Witthoba and wife

4. Krishna.

5. Krishna.



the rude races of India subdued by the Aryas. RAVANA [Plate I, Fig. 4], the demon king of Lanka, and *Viradha* are the most celebrated. The *Asuras*, and the *Danavas*, or giants, and *Daityas*, or Titans, who warred against the gods, are also types of the primitive barbarian peoples of India.

The *Nagas* are a mythical type of the Scythic race of snake-worshippers, which in ancient times was spread all over India, and is now represented by the *Nagas* of Manipur. The worship of the snake still survives everywhere in India, and at Nagpur was, until very recently, a public danger, from the manner in which the city was allowed to be overrun with cobras. Battisa Siralen, a town in the Satara collectorate, is also famous as a place of serpent-worship at the present day; and the whole of the Canarese country is devoted to it. The most celebrated temple dedicated to it is at Bhomaparanden in the Nizam's Dominion. The *Nagas* are said to have first invaded India between B.C. 700 and 600. They are probably allied to the Scandinavians, which would account for the traces of snake-worship to be found in Northern Europe. In Miss Gordon Cumming's *From the Hebrides to the Himalayas*, 1876, many most interesting facts are recorded of snake-worship in Scotland and India.

SESHA NAGA, or ANANTA, "eternity," is the king of the *Nagas*, often identified with VAMUKI, who is also called the King of the *Nagas*: but the historical King of the *Nagas* is probably Vamuki, Sesha being an allegorical personification. KALIYA was the great snake slain by Krisha in a deep pool of the Yumuna, near Bindraband [Vrindavana]. All these snakes are worshipped in great state every year at the *Nagpanchami* festival held on the 5th Sravana [July-August].

The *Bhutas*, or ghosts, are attendants of Siva.

The female imps, known as *Dakinis*, or *Asrapas* ["blood-suckers"], and *Sakinis*, and the eight sorceresses called *Yoginis*, are attendants of Parvati, as Kali or Durga. They are specially worshipped in Bombay on the 30th Sravana [July-August].

The *Naikasheyas* and *Pisitasanas* are cannibal imps descended from *Nikasha*, the mother of Ravana.

RAVANA was the demon king of Lanka, from which he expelled his half-brother *Kuvera*; and was in turn overthrown by Rama.

BALI was the usurping monkey-king of Kiskindhya, who was slain by Rama. He was the brother of Sugriva, the friend and ally of Rama. He must be distinguished from Bali, the good and virtuous Daitya king, to suppress whom Vishnu became manifest in his dwarf *avatara*.

VITAL is a demon king whose worship prevails in the mountain state of Sawantwadi, in the Bombay Presidency, and the legends of him as the familiar and friend of the great Vikramaditya are widely known under the name of *Vital-Pachisi*, or *Baital-Pachisi* ["twenty-five tales of Vital"]; of eleven of which a capital version, entitled "*Vikram and the Vampire*," was published by Captain Richard Burton in 1870.

Before the worship of any other deity, it is necessary that the worship of the following deities, already described, should be first performed, namely :

- (1) Indra, Agni, Yama, Nirritu, Varuna, Pavana, Isa [Siva], Ananta, Kuvera, and Brahma ;
- (2) Surya, Ganesa, Siva, Durga, and Vishnu ;
- (3) Ravi, Soma, Mangala, Budha, Brihaspati, Sukra, Sani, Rahu, and Ketu.

LOCAL DEITIES.

Besides the above deities, local deities are also everywhere worshipped all over India. As they are seldom represented in Indian art, nothing more need be said of them here, although these often formless stocks and stones are deeply interesting as

illustrating the genesis of the Turanian gods of the Puranic pantheon. They gradually become assimilated to some one or other of the officinal gods, generally Siva or Vishnu, and their *saktis*.

MISCELLANEOUS SACRED OBJECTS.

Sacred Stones.

Certain stones also are held in the highest worship, the chief of them being the *Salagrama*, which is sacred to, and indeed identified with, Vishnu. It is a fossil ammonite found in the river Gandak in Nipal. The *Binlang*, a reddish stone found in the Narmada [Nerbudda], and the *Chandra Kanta* or moon-stone, and *Surya Kanta*, literally "sun-stone" [opal?], are also revered as respectively representing Ganesa, Chandra, and Surya. But the *Saligrama* is the only stone deriving its deity from itself, and all other stones worshipped are made sacred by incantation.

SACRED TREES AND PLANTS.

The following are the principal sacred trees of India. I am indebted for this list, first published in my *Catalogue of the Vegetable Productions of Bombay*, 1862, to the Honorable Rao Sahib, Wishwanath Narayan Mandlik, member of the Legislative Council of Bombay, and my friend the late Dr. Bhau Daji, of Bombay.

Sacred to the Trimurti.

Ægle Marmelos, *sri-phala*, } *bel, vilva.*
Cratæva religiosa,

Sacred to Siva.

Ægle Marmelos, *sri-phala*, } *bel, vilva.*
Cratæva religiosa,

Saracha indica [Jonesia Asoca], *asoca*.
Cæsalpinia pulcherrima, an exotic.
Zizyphus Jujuba, *kula*, *bore*.
Jasminum Sambac, *mallika*.
Tabernæmontana coronaria, *tagara*.
Sesbania grandiflora, *agasta*.
Mimusops Elengi, *kesara*.
Mallotus Philippinensis, *punnaga*.
Gardenia florida, *gundaharaja*.
Michelia Champaca, *champaka*.
Anthocephalus [Nauclea] *Cadamba*, *kadamba*.
Shorea robusta, *sala*.
Ficus religiosa, *aswattha*, *pipal*.
Ficus benghalensis, *war*, *vata*.
Feronia elephantum, *kapittha*.
Elæocarpus Ganitrus, *radraksha*.
 And many others.

Sacred to Siva and Vishnu.

Jasminum undulatum.
Guettarda speciosa.
Mesua ferrea, *naga-kesara*.
Origanum Marjoram, *marwa*.
Ixora Bhanduca, *bhanduca*, *ranjun*.
Artemisia sp., *downa*.
Nerium odorum, *kuruvira*.
Chrysanthemum indicum, *chandra-malika seunti*.

Sacred to Vishnu.

Ocymum sanctum, *tulsi*.

Sacred to Lakshmi.

Nelumbium speciosum, *kamala*.

PURANIC GODS.

[PLATE I.]



1. Bala-Krishna [the Boy-Krishna].
4. Ravana.

2. Rama and Sita.
5. Ganesa.

3. Hanuman.
6. Kama-deva.



*Sacred to Parvati.**Ægle Marmelos, sri-phala, bel, vilva.**Phyllanthus Emblica, anola, aonla, amali.**Sacred to Kama-Deva.**Mesua ferrea, naga-keshara.**Pandanus odoratissimus, keura.**Mangifera indica, amba.**Michelia Champaca, champaca.**Pavonia odorata, bala.**Plants sacred to "the Hosts of Heaven."**To Ravi or Surya, Hibiscus Rosa-sinensis, jawa ; and
Calotropis gigantea, ak.**To Soma or Chandra, Butea frondosa, palasa ; and
Nymphæa Lotus, kamala.**To Mangala, or Karttikeya, Acacia Catechu, khadira.**To Budha, Achyranthes aspera, apamorga.**To Brihaspati, Ficus religiosa, aswattha, pipal.**To Sukra, Ficus glomerata, adambara.**To Sani, Acacia Suma, shami.**To Rahu, Cynodon Dactylon, durva, dub.**To Ketu, Poa cynosuroides, kusa.**Plants sacred to the Patricas, or Nine Forms of Kali.**To Rhamba, Musa paradisiaca, kaila, kadali.**To Kachwi-rupa, Arum esculentum, kachwi.**To Haridra, Curcuma longa, haridra.**To Jayanti, Sesbania ægyptiaca, jayanti.**To Vilva-rupa, Ægle Marmelos, bel, vilva, sri-phala.**To Dareni, Punica Granatum, darima.**To Asoka, Saracha indica [Jonesia Asoca], asoka.**To Manaka, Alocasia macrorrhizon, mana.**To Dhanya, Coriandrum sativum, dhanya.*

The following plants receive special worship :

Ocymum sanctum, *tulsi* [sacred basil], daily.

Melia Azadirachta, *nimba*.

Bauhinia racemosa, *vana-raja* or *apata*, and *apta*
at the Durga puja, or Dusera.

Acacia Catechu, *khair*, *khadira*.

Prosopis spicigera, *shami*.

Ficus religiosa, *aswattha*, *pipal*, on the 30th of
each month, when it falls on a Monday.

Ficus benghalensis, *vata*, *war* [the banyan], on the
12th Jyestha [May-June].

Musa paradisiaca, *kaila*, *kadali* [plaintain], on
the 3rd Sravana [July-August].

Phyllanthus Emblica, *aonla* or *amali*, on the
12th Kartika [October-November].

Adansonia digitata, *gorakhachincha* [horse tama-
rind], on the 11th of the dark half of Chaitra
[March-April].

The following are the common sacrificial woods of the Hindus
in Bombay :

Butea frondosa, *palasa*.

Prosopis spicigera, *shami*.

Calotropis gigantea, *ak*.

Achyranthes aspera, *apamorga agareh*.

Ficus glomerata, *umbar*, *adambara*.

Ficus benghalensis, *vata*, *war*.

Ficus religiosa, *aswattha pipal*.

Cynodon Dactylon, *durva dub*.

Poa cynosuroides, *kusa*.

The five leaves used for pouring libations in Bombay, and as
platters, are those of—

Mangifera indica, *amba*.

Eugenia Jambolana, *jambul*.

Ficus benghalensis, *war*.
Ficus cordifolia, *guya-aswattha*.
Ficus religiosa, *aswattha pipal*.

Roadside Trees.

The planting of great trees along the highways, and of groves for halting-places, has from the most ancient times been a popular custom in India, to the great solace of wayfarers; and the Brahmans feign that he who plants a tree lives long. The trees principally planted are :

Ficus religiosa, *aswattha*, *pipal*.
Ficus benghalensis, *vata*, *war*.
Ægle Marmelos, *vilva*, *bel*, *sri-phala*.
Saracha indica [*Jonesia Asoca*], *asoka*.
Mimusops Elengi, *vakula*, *kesara*.
Ficus infectoria, *plucsha*.
Ficus glomerata, *adambara*.
Dalbergia Sissoo, *shingshupa*.
Melia Azadirachta, *nimba*.
Michelia Champaca, *champaka*.
Mesua ferrea, *nagkeshara*.
Borassus flabelliformis, *tala*.
Cocos nucifera, *narikela*.

The Brahmans promise that he who plants 1 *aswattha* or *pipal*, 2 *champakas*, 3 *nagkesharas*, 7 *talas*, and 12 *narikelas*, and devotes them with their shade, leaves, flowers, and fruit to public use, shall certainly inherit the kingdom of heaven.

Forbidden Plants.

Some flowers are forbidden to be offered to the gods. The Tantric or Yantric flowers, used, on account of their fancied symbolism, in *sakti* worship, such as *Clitoria Ternatea*, *Sesbania*

grandiflora, and *Hibiscus Rosa-sinensis*, are never offered to Vishnu. But the flowers of *Mimusops Elengi*, although Yantric flowers, may be offered to Vishnu; and the Yantric flowers of the *Nerium odorum*, or oleander, and *Nelumbium speciosum*, or sacred lotus, may be offered to all the gods. The *Hibiscus Rosa-sinensis*, *Murraya exotica*, *Nyctanthes arbor-tristis*, and some other species of jasmine, are never offered to Siva; and the *Ocimum sanctum* may be offered only to Vishnu.

The following plants are frequently mentioned in the Vedas :

Sarcostemma viminale, *soma*, *homa*.

Bombax heptaphyllum, *shalmali*.

Butea frondosa, *palasa*.

Acacia Catechu, *kadira*.

Prosopis spicigera, *shami*.

Ficus religiosa, *aswattha*, *pipal*.

Cynodon Dactylon, *durva*.

Poa cynosuroides, *kusa*.

The following trees are found represented in the ancient Buddhistic sculptures of India :

Musa paradisiaca, *kaila*, *kadali*.

Bambusa arundinacea, *bansh*.

Triticum variety, wheat.

Nelumbium speciosum, *kamala*.

Mangifera indica, *amba*.

Bignonia suaveolens, *parul*.

Shorea robusta, *sala*.

Eugenia Jambolana, *jambul*.

Acacia Lebbek, *siris*.

Bauhinia variegata, *kovidara*.

Artocarpus integrifolia, the jack, including the forms which I formerly identified with *Anona squamosa*, the custard-apple, *sita-phal*.

PURANIC GODS.

[PLATE J.]



1. Karttikeya.

2. Garuda.

3. Nagnis.

4. Triveni.

5. An Apsara.

6. Chimæra from Sindh lacquered boxes.



Ficus religiosa, *asvattha*, *pīpal*.

Ficus benghalensis, *vata*, *war*.

Ficus glomerata, *umbar*, *adambara*.

Borassus flabelliformis, *tala*, *tar*.

Phoenix sylvestris, *kajur*.

SACRED ANIMALS.

All the animals, which are the *vahans* or vehicles of the gods, are sacred, namely the antelope, bull, buffalo, dog, goat, elephant, lion, peacock, rat, serpent, tiger, &c.; also the jackal in some parts, as an incarnation of Parvati or Durga. And above all the cow. Brahma is said to have created the Brahmans and the cow at the same time; the Brahmans to offer the sacrifices, and the cow to yield the ghee, or clarified butter for kindling them. The eating of ghee destroys all sin; and the eating of the five products of the cow cleanses from all pollution. The dung of the cow is universally used for spreading over floors and walls on "scrubbing days," and, strange to say, it has the effect of a scrubbing on them, cleansing them perfectly, and giving a room the fragrance of the Tonquin bean. How would Dr. Richardson explain it?

SACRED MEN.

The Brahmins are objects of worship; as is also the Rana of Udaipur, the representative of the Solar Race or *Surya-Vansa*. In later times, long after the age of Rama Chandra, the kingdom of Ayodhya merged in that of Kanouj. Afterwards a second dynasty was established at Vallabi, and when, A.D. 524-579, Naushirvan, the famous Sassanian king of Persia, drove the last of the Vallabis out of Gujarat, the Vallabi Prince Goha was married to the daughter of Naushirvan. She was granddaughter of Maurice, Emperor of Constantinople, and from her are

descended the present Ranas of Udaipur, who thus, according to the genealogists, represent at once the legendary hero of the Ramayana, the Sassanian kings of Persia, and the Cæsars of Rome. The Ranas are always represented in their portraits with an aureole round their heads.

Ganesa was supposed to be hereditary for seven generations in the family of a *gosain*, named Muraba, near Poona; and the last inheritor of his godship died within the recollection of many persons now living in the Maratha country. Krishna is held to be incarnated in every Maharaja or high-priest of the Vaishnava sect of *Vallabhacharya*. Their first tenet is that God is only truly served by the absolute prostitution of themselves in body, soul, and property to their priests; and the *rasa-mandala*, or circular dance of Krishna, performed in the dark room, is their most solemn sacrament.

MISCELLANEOUS SACRED THINGS.

The Vedas also are deified; so are the Itihasas and Purānas. I have known Roxburgh's *Coromandel Flora* and Wallich's *Plantæ Asiaticæ Rariores* to be worshipped; and it is difficult indeed to say what the Hindus will not worship. Every kind of implement used in earning a livelihood is sacred, and adored at stated periods, particularly the ploughshare, weaver's loom, and the potter's wheel. Everything which is or resembles an attribute of the gods becomes an object of reverence and worship. In every prominence Siva is seen, in every depression Vishnu, Krishna, and the *Matris* or "divine mothers," the *prakriti* or *saktis* of the gods.

SACRED PLACES.

All rivers are sacred; and the rivers Ganges [Ganga], Nerbudda [Narmuda], are specially sacred. One of the holiest spots on the Ganges, and indeed in India, is the place where the

Jumna [Yamuna], and sacred Ganges, and mystic Saraswati, which is supposed to join them by an underground passage, meet at Allahabad, called by the Hindus *Prayaga*, or "the confluence," and *Triveni*, or "the triple braid." It is personified by a fish bearing on its back three goddesses. [Plate J, Fig. 4.] The place of the junction of two rivers is called *Sangam*, of which there is a remarkable illustration in the junction of the *Muta* and *Mula*, near Poona. Sir Charles Malet wished to build the Government House within the precinct of the *Sangam Deva*, or presiding deity, which, to oblige the English Governor, the attendant Brahmans consented to remove to another part of the *Sangam*.

The seven sacred Indian cities, a visit to which confers eternal happiness, are, 1, Ayodhya [Oudh], the city of Rama; 2, Mathura [Mutra], the city of Krishna; 3, Maya [Buddha Gaya], the City of Illusion; 4, Kasi [Benares], the city of Siva as Visweswara; 5, Kanchi [Conjeveram]; 6, Avanti, or Avantika [Ujjayini, *i.e.* Oojain]; and 7, Dwaraka, or Dwaravati [*i.e.* "gates [doors] of wind"—Dwarka]. Go Karna ["cow's ear"], near Mangalore, Rameswaram, and Somnath Pattan, all having celebrated temples of Siva, are also sacred cities. Ganga-Sagara is a holy bathing place, sacred to Vishnu, at the mouth of the Ganges.

SACRED MOUNTAINS.

All mountains are sacred. Jwala-Mukhi, "mouth of fire," a volcano in the Lower Himalayas north of the Panjab, where fire issues from the ground, is a celebrated place of pilgrimage. According to the legend it is the fire which *Sati*, the wife of Siva, created, and in which she burned herself. Govardhana, near Muttra, is sacred to Krishna; and hid in the depths of the Himalayas [Himmel] is Mount Meru, the abode of all the gods.

OF MOUNT MERU AND MOUNT KAILASA, THE HINDU OLYMPUS.

In the Hindu cosmogony the world is likened to a lotus-flower floating in the centre of, as it were, a shallow circular vessel, which has for its stalk an elephant, and for its pedestal a tortoise. The seven petals of the lotus flower represent the *sapta dwipas*, or seven divisions of the world as known to the ancient Hindus, and the tabular torus, which rises from their centre, represents Mount Meru, the ideal Himalaya [Himmel], the Hindu Olympus. It is not only a simple and artistic conception of the geographical distribution of the countries of the old world, but quite rational; for the old world is all one continent, having its culminating point in the Himalayas, round which the peninsulas of India and Further India, Arabia, Assyria, Asia Minor, Africa, and Europe, lie extended like the petals of a lotus flower round its torus. India is *Jambu-dwipa*, the peninsula of myrtle blooms; and it is from the forest of Gandhamadana, which forms a belt of most delightful fragrance round its base, that Mount Meru gradually rises from the earth, through mid-air, into heaven. It rises by seven spurs, on which the separate cities and palaces of the gods are built amid green woods and murmuring streams, in seven circles one above another. On the eastern spur is Swarga, with the stately city of Amaravati, the heaven of Indra. There also is the ærial city of the Gandharvas, Vismapana, "the astounding," which appears and disappears at intervals, like the sound of music heard in air; and the tree Parajita, the delight of the lovely Apsarases, which perfumes the whole world with its blossoms, each of 1,000 petals. Northward, on the Mandana spur, amid the glades of the Chaitra-Ratha forest, rises Mount Kailasa [caelus], the heaven of Kuvera, which is also Siva's heaven, and Ganesa's. There is Kuvera's ærial car of jewelled lapis lazuli, and Siva's throne of servent gold. On the west, on Mount Suparswa, in the groves of Vaibhrajā, is Vaikuntha, the paradise of Vishnu; and over all, on the summit of Meru, is

PURANIC GODS.

[PLATE K.]



1. Sphinx made by Surat potters.

2. Cerbura.

3. Harpy [Buddha Gaya].

4. Mermaid? [Buddha Gaya].

5. Centaur [Buddha Gaya].

6. Pegasus? [Buddha Gaya].



Brahmapura, the entranced city of Brahma, encompassed by the sources of the sacred Ganges, and the orbits in which for ever shine the sun, and silver moon, and seven planetary spheres. Beneath Mount Meru are the seven circles [inhabited by the Nagas, Danavas, Rakshasas, and others] of Patala, the Hindu hell, where in the seventh or lowermost circle is Bhogavati or Put-Kari, the voluptuous subterranean capital of the Nagas, in which reigns Vasuki, or Shesha-Naga [Ananta], in great majesty and power. He upholds Mount Meru, and the seven *dwipas* on his sevenfold head. When he yawns, the world is shaken by earthquakes, and when at the end of each *kalpa* he uncoils his mighty folds, the whole creation topples down, and passes away like a scroll in the blasts of fire he belches forth.

Narada, the leader of the Gandharvas, who once paid a visit to these infernal regions, on returning to his native skies, gave a most glowing account of them, declaring them to exceed in glory and delight even the splendours and gracious pleasures of the heaven of Indra.

THE HINDU SECTS AND SECTARIAL MARKS.

The innumerable sects of the Hindus all merge into one or other of the five following :

1. The Saivas, who worship Siva and Parvati conjointly.
2. The Vaishnavas, who worship Vishnu.
3. The Sauras, who worship Surya, the Sun.
4. The Ganapatias, who worship Ganesa.
5. The Saktas, who worship the *sakti* or female energy of Siva.

The fourth sect, the Ganapatias, and the fifth, the Saktas, are ramifications of the first, the Saivas, who may thus be subdivided into,

- (a) Saivas proper, who worship the *linga-yoni* symbol.
- (b) Lingaits, who worship Siva in his *lingam*, or phallic form.
- (c) Saktas, adorers of the *yoni* or female form of Siva.
- (d) Ganapatias, adorers of Siva's son Ganesa.

The second sect, the Vaishnavas, may be subdivided into :

- (a) The Gokulas, the worshippers of Vishnu as Krishna, who adore either Krishna exclusively, or Radha exclusively, or Krishna and Radha conjoined.
- (b) The Ramanuj, or worshippers of Rama-Chandra ; who likewise are divided into the worshippers of Rama only, of Sita only, and of Rama and Sita conjoined.

The Saktas, or exclusive adorers of the female energy, whether of Siva, Krishna, or Rama, are divided into the sub-sects of the Dakshinacharis and Vamacharis, the "right-handed," and "left-handed," the ritual of the latter always being indecent. But all these sects merge into one another. The resemblance of Vishnu's navel to the *linga-yoni* symbol of Siva was early seen, and the Saivas and Vaishnavas are practically one. In Bombay the Brahmans have a saying : "The heart of Vishnu is Siva, and the heart of Siva is Vishnu, and those who think they differ err." The Jainas, the modern Buddhists of India, may be classed as Vaishnavas.

All these sects, except the "left-handed" Saktas, are distinguished by symbols of the deities they worship marked on their foreheads, arms, and breasts. The Vaishnavas are distinguished by perpendicular lines with or without a dot or circle between them, or by a *chakra* or disc, or by a triangle, shield, cone, heart-shape, or any similar form, having its apex pointed downward, as Vishnu is water, the property of which is to descend. [Plate M, Nos. 6-35.] The Saivas are distinguished by two or more horizontal lines, with or without a dot, below or above the lines,

or on the middle line; or with or without the oval, or half-oval, typical of his third eye bisecting the lines: also by a triangle, or any other pointed or arched object having its apex or convex end upward, as Siva is fire, the property of which is to ascend. Also the crescent moon and the *trisula* or trident indicate a votary of Siva. [Plate M, Nos. 36 to 69.]

Images of Ganesa and Karttikeya bear the marks of Siva. The images of Indra, Agni, Chandra, Krishna, Rama, Buddha, and Hanuman bear the marks of Vishnu.

The images of Brahma, who is both water and fire, bear the sectarial marks either of Siva or Vishnu, or both combined. [Plate M, Nos. 1 to 5.]

The dot, or *parm*, is the mark of the Supreme Being, and with the lines of Vishnu or Saiva, indicates that the votary so marked claims for Vishnu or Siva, as the case may be, the prerogatives of supreme godhead. The *swastika* [Plate M, No. 70] is the mark distinguishing the Tantric sects. But the left-handed Saktas never avow themselves, and the right-hand seldom bear on the forehead the peculiar mark of their sect for fear of being suspected of belonging to the other branch.

These sectarial marks are colored red, yellow, black, and ashen white; and are made of ashes taken from the sacrificial fires, cowdung, earth of the Ganges, turmeric, sandal wood, *chunam* or lime, red sanders, and turmeric, made adhesive by a size of rice-water.

The horizontal lines of the Saivas are white, and the dot or circlet added to them is painted red, with sanders wood. The Ganapatias paint this dot or circlet with minium, and the Saktas in saffron. The Suras, or worshippers of Surya, paint the three horizontal lines, as well as the circlet or dot, all in red saunders. Considerable latitude is allowed to individual taste and caprice in painting these lines and dots or circlets: and generally the whole character of a Hindu is betrayed at a glance by the manner in which he is marked on his forehead; whether he is orthodox

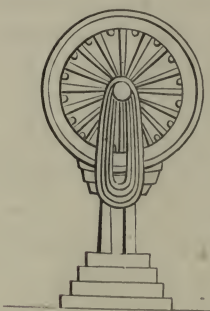
from conviction, or merely from fashion, or caprice ; or whether latitudinarian, or unbelieving ; and in conduct loose, or strict, and in temper sober, hard, or gay,

THE JAINAS, AND THEIR TWENTY-FOUR JINS.

Buddhism, the religion of Nipal, Bhutan, Ceylon, Burma, Assam, Siam, China, Japan, Mongolia, Tibet, and of the Kirghis and Kalmuck Tartars, or of nearly 500,000,000 of the human race, survives in India, the holy land of its birth, only [excluding Nipal and Bhutan] in the sect of Jainas, who are worshippers of the images of the twenty-four sectarian saints or Jins, from whose generic designation they take their name. But before describing these images it is necessary to refer to the rise of Buddhism in India, not simply to explain the existence of the Jainas, but because the rise and establishment of Buddhism in India is so intimately associated with the origin of Indian architecture. According to Fergusson, India owes the introduction of the use of stone for architectural purposes to the great Buddhist king Asoka, who reigned from B.C. 272 to 236, or 260 to 224 ; and the Buddhists would seem to have learned to employ stone in building from the Greeks and Persians, subsequent to Alexander's invasion of the Panjab, B.C. 337. India has no ancient history, in the strict sense of the word, before the Buddhistic millennium, dating from the death of Gautama Buddha, B.C. 543, to the seventh and ninth centuries of our era, when, with the earliest appearances of the Arabs in Sindh, the modern history of India may be said to begin. While Gautama Buddha was preaching in India, China was at the same time being stirred by the teaching of Confucius, Greece by that of Pythagoras, and Persia by the religious reformation of Zoroaster. It was an age when, owing to the throwing open of the Egyptian ports to free trade by Psammetichus, B.C. 670, commercial intercourse between the Eastern and Western people of the ancient world had undoubtedly

BUDDHIST IDOLS AND SYMBOLS.

[PLATE L.]



1. Buddha.

2. The Trisula.

3. The Wheel.

4. The Lion.

5. The Tree, Umbrellas, and Garlands [Buddha Gaya].

6. Ari-Buddha.

become more intimate than is generally recognised ; and from this date the history of Europe and Asia becomes one and continuous. From the establishment of Buddhism to the fifth and sixth centuries A.D., when the earlier Puranas were compiled, we are almost wholly dependent for our real knowledge of India on the Buddhist monuments and inscriptions, and the writings of the Greek officers of Alexander, Seleucus, and the Ptolemies, and of the Chinese pilgrims who visited the country during the Buddhist period. There is no known Hindu temple, Mr. Fergusson says, older than the sixth or fifth century of the Christian era ; and all the earlier stone buildings in India are Buddhist. Apart from the Buddhist monuments and inscriptions, it is only in the sacred books of the Hindus that we are able to trace the vague and broken outlines of the history of ancient India. All other contemporary native records, if any ever existed, have, so far as is known, perished. Hence, notwithstanding the great antiquity of Hindu civilisation, the chronological history of India is comparatively modern. The people themselves date their chronology, in Hindustan, from Vikramaditya, King of Ujjayini [Ujain], B.C. 57, and in the Dakhan from his reputed rival Salivahana, king of Prati-shthana [Paithun] on the Godaveri, whose era, called also the Saka era, is dated from A.D. 78 ; and there is no connected native chronicle of events in India until after the invasions of Mahmud of Ghazni, A.D. 1001-24. From time immemorial the precious productions of the country had been known to the people of the West ; and in the fifth century B.C. Afghanistan and the Panjab furnished troops to Xerxes in his invasion of Greece, who were left with Mardonius, and fought at Plataea. Still, all our knowledge of India is purely legendary and conjectural until the time of Alexander. From the Vedas and the traditions of the Ramayana and Mahabharata it is supposed that the Aryas must first have entered Afghanistan and the Panjab about three thousand years before Christ the mythological Hindu era known as the *Kali-Yuga*, beginning B.C. 3101. They gradually drove before them the great Dravidian races

now occupying the Madras Presidency, who had entered India from the west long before the Aryas; and the Turanian races, who had in equally remote prehistoric times poured in through the eastern passes of the Himalayas and occupied the whole of the valley of the Ganges; and the wild aboriginal tribes who found their last refuge in the hills of Central India. The Ramayana is the record of the invasion of the Dakhan and conquest of Ceylon by Rama, and the date of the events it records is fixed at B.C. 1200. The date of the wars of the kindred Pandavas and Kauravas, which are the subject of the Mahabharata, is fixed at B.C. 1400. The Aryas must have been long settled in Hindustan before civil strife could have broken out among them, or Rama have attempted the conquest of the Dakhan and Ceylon. In the Mahabharata mention is made of Magadha, the modern Bihar, and Sahadeva, a prince of the Lunar dynasty, was then king. It was in Magadha, at Gaya [afterwards known as Buddha-Gaya], and at Kasi, or Varanasi [Benares], that Gautama first preached Buddhism in the reign of Ajatasatru, the thirty-fourth or thirty-fifth in succession, according to the Puranic genealogies, from Sahadeva. Gautama, Prince Siddhartha, afterwards called Sakya-Muni, "the Sakya-saint," and "the Lord Buddha," was born B.C. 623, at Kapilavastu, now Nagar-Khus, about forty miles west of Ayodhya [Oudh], and died B.C. 543 at Kasinagara, now Kasia, about sixty miles east of Kapilavastu. The success of his teaching was immediate. It appealed at once to the instinctive pessimism of the Turanian populations of Eastern Hindustan and their repugnance to the Brahmanical system of their Aryan conquerors, and also to the traditional antagonism of the Kshatriyas themselves toward the Brahman priesthood; and even before the coming of Gautama Buddha, who utterly rejected caste and priesthood, the Brahmanical system was beginning to give way before the growing secular power of the Kshatriya princes. The sixth king of Magadha, from Ajatasatru, was Nanda, and there were ten Nandas who

reigned for about 100 years from B.C. 400, and it was during their time that Alexander's invasion took place. It was in B.C. 325 that the Grecian camp on the Hyphasis was visited by a defeated rebel escaping from the hands of the king of Magadha. This fugitive was treated only with contempt by Alexander, but when the Greeks had marched back from the Hyphasis, he gathered round him the tribes of the Panjab, and gradually extended his power, until, about B.C. 315, he was, on the death of the last Nanda, placed on the vacant throne of Magadha, under the name of Chandragupta, the Sandracottus of the Greeks, whom, after defeating Seleucus, he drove out of India. Neither Chandragupta, nor his son Bindusara, were Buddhists, but the third of the race, Piyadasi, better known under the name of Asoka [B.C. 272-236 or 260-224], openly adopted the popular and now triumphant creed, and made it the state religion of India. He is the Constantine of Buddhism. Edicts of his establishing Buddhism have been found sculptured in Phœnician letters on rocks in Cuttack, Gujarat, and elsewhere. The most celebrated of them are at (1) Girnar, near Junaghar; (2) at Kapur-di-giri, near Peshawar; (3) at Dhauri in Orissa; and (4) on *lats*, or "pillars," at Delhi and Allahabad. He began the great Buddhist tope or burial shrine at Sanchi, 130 miles east of Ujjayini, about B.C. 267 or 255.

When Gautama Buddha died under the *sal* tree (*Shorea robusta*) at Kasia, his body was burned with great reverence by the local rajas of Malwa, and his charred bones, which they distributed over the whole country, afterwards gave rise to the *stupas*, *dagobas*, *topes*, or relic mounds, which have been discovered in so many parts of India, from the valley of Cabul to the banks of the Kistna. Only eight of these mounds were shrines of actual relics of Gautama Buddha himself, and these are distinguished by Mr. Fergusson by the name of *dagobas* [from *dhatu*, a relic, literally "tooth," and *garba*, casket, literally "womb"], of which the modern word "pagoda" is a corruption. The Buddhist *stupa* or *tope* is

derived by Fergusson from the burial mounds of the Turanian races, but, as in India the body is not buried, but burned, the *stupa* or *tope* must be described as a relic, or simply monumental mound. At the original distribution of the ashes of Gautama Buddha, his left canine tooth fell to the province of Orissa, and was enshrined at Dantapura, the "tooth-city," the modern Puri, where the hideous image of Krishna as Jagan-natha has been ingeniously shewn by General Cunningham to be nothing more than the *trisula* symbol, used as one of the finials of the Buddhist *tope* which formerly existed there. The possession of the tooth by the Buddhists at Dantapura led to so much opposition by the Brahmans, that after lying there for nearly 800 years, it was about A.D. 311 removed, to put it out of danger, to Ceylon, where it [it is not a human tooth] still remains. The *tope* at Amravati near Gantur on the Kistna was built about A.D. 322-380 in commemoration of the resting of the tooth at that place on its way to Ceylon. But there are traces of earlier Buddhistic sculptures at Amravati, dating possibly from the Christian era. Another tooth was enshrined in a pagoda on the island of Salsette near Bombay A.D. 234, but this tooth and its pagoda have both long since disappeared. Gautama's celebrated begging-pot was enshrined in the mound erected by Kaniska A.D. 10-50, near Peshawur, the ancient Gandhara, but in after ages it was conveyed to the modern Candahar, where it is said to be religiously preserved by the Mahommedans as a most sacred relic. The number of Buddhist *topes* which have been found in the Cabul valley, about Jellalabad, proves at once how completely the Greek power was at last extinguished by the Scythians in Bactriana, and how remarkable an influence it had on the architecture and allied arts of India. The other well known Buddhist *topes* are the noble tower erected at Buddha Gaya, immediately in front of the *bodhi* tree [*Ficus religiosa*] under which Gautama, Prince Siddhartha, attained to Buddhahood, and which is still growing; and the *tope* at Sarnath in the "Deer Park" near Benares, where Buddha first publicly

promulgated the doctrines and precepts of the "Way of Life" and "Gate of Righteousness." But the most interesting of all these Buddhistic *topes* is that at Bharhut, about one hundred miles northward from Jubbulpur, in the Central Provinces. It was discovered by General Cunningham in 1873, and is assigned by him to the date B.C. 250, the age of the oldest portions of the *topes* at Bhilsa and Buddha Gaya. Under the Maurya dynasty founded by Asoka, Magadha rose to great eminence. Trunk roads traversed the whole of Hindustan from Pataliputra [Palibothra of the Greeks], the modern Patna, westward to the Panjab, and southward, past Bharhut and Bhilsa, to Amravati on the Kistna; and southwestward, by Nasik, to Kalyan, the great port of Western India in ancient times, before it was superseded by Tanna in the middle ages [Mahommedan period], and by Bombay after the Portuguese discovery of the sea-way to India round the Cape of Good Hope. The most intimate commercial intercourse was established with Syria and Egypt: alliances were formed with Antiochus the Great, Antigonus, Ptolemy Philadelphus, and Magas of Cyrene, for the establishment of hospitals, and the protection of Buddhists travelling in their territories, and the arts and sciences and literature of India reached their highest perfection. The whole country was covered with magnificent colleges for the education and retreat of pious Buddhists. These buildings were called *viharas*, a word which gives its name to Bihar, the ancient Magadha, to the great Vihar reservoir near Bombay, and to the city of Bokhara, "Holy Bokhara," in Central Asia; and thus proves the complete ascendancy which Buddhism must at one time have attained in all the countries which naturally fall within the political and commercial influence of India. It spread into Ceylon about the end of the third century B.C., and into Tibet and China A.D. 65; and was carried in the fifth century A.D. by Chinese missionaries into Mexico, where it flourished until the thirteenth century, when it was extirpated by the victorious Aztecs.

But in India itself the Brahmans never ceased to oppose, and,

when they could, to stir up war and persecution against the new state religion. Their great champion was Vicramaditya, the Charlemagne of the Brahmanical revival. Mr. Fergusson believes that he really lived in the sixth century, and that it was simply to make his glory greater that the Brahmins antedated his era to B.C. 56. Be this as it may, in the seventh century Buddhism had almost disappeared from India, except among the fastnesses of the inner Himalayas, in Nipal and Bhutan. In the city of Benares itself it lingered until the ninth century. Its great opponent in the Dakhan was Sankara Acharya, the Saiva missionary who flourished in the eighth or ninth century.

The Jainas first begin to appear conspicuously on the field of Indian history in the seventh and eighth centuries; and the survival of this sect from the fierce persecutions of Buddhism in the eighth and ninth centuries was owing to its compromise with Brahmanism. The Jainas deny indeed the divine inspiration of the Vedas, but they strictly observe caste, and admit the authority of the Brahmins, and acknowledge the whole Hindu pantheon: and provided the rules of caste are observed, the Brahmins will allow of the utmost latitude of religious belief and philosophical opinion. It was resistance to caste and to the sacerdotal claims of the Brahmins which made the impassable gulf between Buddhism and Hinduism.

The Buddhist theogony is essentially identical with the Brahmanical. There is the supreme *Adi-Buddha*, who sprung from the seven-fold lotus, the Buddhistic analogue of the mundane eggs, and created the five divine *Buddhas*, each of whom produced from himself a son or *Bodhisatva*: and there are the seven human or earth-born *Buddhas*, of whom only the seventh, Gautama, the *Sakya-Muni*, is historical. The future Buddha is called *Arya Maitri*. Again, the Buddhist triad, or mystic syllable AUM, is the identical formula of every Hindu god. The letter A is the *vija-mantra* of the male *Buddha*, the generative power; u, the ditto of the female *Dharma* [Law], the type of productive

SECTARIAL MARKS.

[PLATE M.]



Nos. 1 to 5 Brahma, and the Trimurti.

Nos. 36 to 69 Sectarial Marks of the Saivas.

Nos. 71 to 74 marks of the Buddhists and Jains.

Nos. 6 to 35 Sectarial Marks of the Vaishnavas.

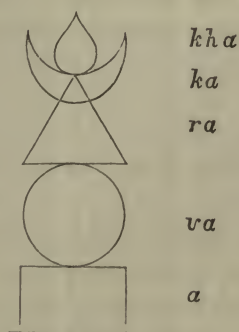
No. 70 Mark of the Sakti sects.



power; and M, the *Sanga* ["congregation"], or union of the essences of both. All the *Buddhas* have their *saktis*; their *vahans*, or vehicles; and their attributes, the *chakra* [wheel], *vajra* [thunder-bolt], *padma* [lotus], *trisula* [trident], *ganta* [bell], &c.: and as with the Hindu idols, so with the images of the Buddhists, at least the later, and the Jins of the Jainas, the trail of the old Scythic serpent is over them all. With all its pseudo-spiritualism Buddhism was always in practice more grossly materialistic even than Hinduism. Beside the Hindu deities, the Jainas especially worship certain saints, twenty-four in number, called Jins, or *Tirthankaras* ["those who by ascetic practices have crossed the ocean of human existence"], as superior to the Puranic gods. Of these, *Parswanath* is the twenty-third, and *Mahavira* the twenty-fourth; the date of the latter being not anterior to A.D. 1100. Their images seem to an ordinary observer to be almost identical in appearance, but are easily distinguished on closer inspection by their symbols. When painted, two of them are represented black, two white, two blue, two red, and the rest tawny orange. But in stone they appear as black or white curly-headed upright or seated images, which it is impossible to identify except by their arbitrary characters. It is said that those marked with incised lines round the neck and down the breast are of late origin. They are often marked on their feet or hands with the lotus or with the *chakra* or wheel, which is the Buddhistic symbol of *Dharma*. General Cunningham considers that the *trisula* represents *Dharma*, the Law; more probably it represents *Buddha*; but these are all really phallic symbols, and *Dharma* means the productive power of nature, the Buddhistic emblem of which is the wheel. Every native of India would at once recognise the *trisula* as the symbol of the generative power, and the *chakra* or wheel of the productive. The Tree so conspicuous in all the ancient Buddhistic sculptures of India has with great probability been supposed to represent *Sanga*, or the Congregation. It is also

represented, I believe, by a sort of heraldic pun, by the Buddhistic *sinha*, or lion. These Buddhistic symbols are represented in Plate M, Figs. 71 to 74.

Great doubt, however, exists as to the real meaning of the *trisula* and *chakra*; and much interest attaches to the solution of the riddle. Mr. Fergusson considers that the key of the mystery may be found in the annexed diagram.



This emblem is found also in China and Japan, inscribed with Sanskrit letters, which serve further to designate the parts. Thus the square marked *a* means the earth; the circle *va* represents water; the triangle *ra*, fire; the crescent *ka*, wind; and the cone *kha*, ether. In this way the *trisula* would represent the five elements of the material universe.¹ I have seen in native primers and broad-sheets the earth represented by a square, water by a circle or half-circle, fire by a triangle, and air by a crescent; but I have never seen the ether represented by any symbol. On the other hand, an upward pointed triangle, and the crescent, and the cone, are all symbols of Siva, and sectarial marks of the Saivas. The crescent and cone, or flame, constantly occur in Mongol [Turkoman] decorative art. The Buddhist *tri-*

¹ Fergusson, *Tree and Serpent Worship*, ed. 1873, pp. 115, 116.

ratna, "triple-gem" jewel, symbolical of Buddha, the Law, and the Congregation, combines the form of the *trisula* and *chakra*. It is, I believe, only another form of the *yonil-lingam*. I believe the Buddhist [Turanian] *swastika* to be the origin of the key-pattern ornament of Chinese decorative art.

The Jainas are chiefly found in Gujarat and Kanara; and their sacred places are Palitana, a city of Jaina temples, and Mount Abu, the chief peak of the Aravulli mountains in Rajputana. They formerly abounded in Southern India, but were much persecuted, particularly at Madura, and finally driven out in the eleventh century.

THE HINDU TEMPLES.

The triumph of the Brahmans over the Buddhists was but short-lived. As they emerged from their retreat in the south, and slowly but surely regained their lost position in the north, the Arabs, followed by the Afghans and Mongols, began to appear in Sindh and the Panjab; and the thousand years of Buddhist supremacy were followed by the thousand years, from the eighth to the eighteenth century, of the tyranny and devastation of the Mahommedan rulers of India. The Mahommedan invasions began with the first desultory incursions of the Arabs under Muhalib, A.D. 664, and Kasim, A.D. 711. The Panjab was occupied by the Turkoman Sabaktegin A.D. 976-996. Hindustan was invaded twelve times between A.D. 1001 and 1024 by Mahmud of Gazni, founder of the first Afghan dynasty of India, which reigned at Gazni and Lahor A.D. 996-1186. It was this fierce iconoclast who sacked and destroyed the Hindu shrines of Taneshwur 1011; of Muttra about 1019; and of Somnath Pattan 1024. Mahommed of Ghor, the founder of the second Afghan dynasty, overthrew the Tomara and Choan Rajputs at Panipat in 1191, and at Taneshwar in 1194. In 1194 he drove the Rathor Rajputs from Kanouj

and Benares into Marwar, where their descendants continued to reign; and before his death, in 1206, the Afghan dominion was firmly established in Gujarat and Oudh, and in Bengal and Bahar, then ruled by the Sena rajas. The chief Hindu princes now left in India were the rajas of Malwa; the Ballabi rajas of Gujarat; the Chalukya rajas of Kalyan; the Andhra rajas of Warangal; and the Bellala rajas of Dwara Samudra ["door of the sea"] or Hallabid in Mysore. The Pandyas, whose kingdom was founded in the fifth century B.C., still continued to reign at Madura, and the ancient Chola dynasty at Tanjore, and the Cheras in Travancore, Malabar, and Coimbatore. The conquest of Hindustan was completed by the annexation of Malwa, Marwar, Gwalior, and Ujjain in 1231, by the third Afghan dynasty, which ruled at Delhi from A.D. 1206 to 1288. In 1212 the alarm reached India of the conquest of Chingiz Khan in Central Asia; and in the reign of Mahmud II. [1244-1266] an embassy was received at Delhi from Halaku Khan, the grandson of Chingiz. The chief event during the fourth Afghan dynasty, A.D. 1288-1321, was the first Mahommedan invasion of the Dakhan in 1294 by Alla-ud-din Khilji, the Sanguinary. Deoghir and Ellichpur were both taken and sacked. In 1297-98 Pathan or Anhalwara, the ancient capital of Gujarat, was utterly destroyed. The subjugation of Rajputana was completed by the conquest of Rintambor in 1300 and of Chitor in 1303: and Hallabid in Mysor was destroyed in 1310. In 1298 occurred the first serious incursion of the Mongols into India, when 200,000 Turkoman horsemen succeeded in reaching Delhi, where they were utterly annihilated. The fifth Afghan dynasty of the house of Tughlak reigned at Delhi from 1321 to 1412. Juna Khan, the second emperor, took and destroyed Warangal in 1323; but the period is chiefly remarkable for the revolt of the Mahommedan governors of the Dakhan, and of many of the provincial governors of Hindustan from the Afghans, and for the terrible Mongol invasion under Tamerlane, A.D. 1398. The four Seiads of the sixth Afghan dynasty, A.D. 1414 to 1450, were nominally the

viceroy of the Mongols. The seventh and last Afghan dynasty of the house of Lodi lasted from 1450 to 1526, when it was overthrown at the great battle of Panipat by the Mongols under Sultan Baber, the founder of the Mogol empire of India, which continued as a political power until 1806, and nominally to the death of the 17th Mogol emperor, Mahommed Bahadar, one of the chief instigators of the mutiny of 1857. It was during the last Afghan dynasty that the Portuguese first landed at Calicut on May 22, 1498.

After the revolt of 1347, the supremacy of Delhi was not again restored in the Dakhan until the time of Akbar, the third Mogol emperor, A.D. 1556-1605. It was during the confusion which followed this rebellion that the fugitives from Warangal founded the powerful Hindu kingdom of Vijanagar, or Bijanagar, which is so often mentioned by the earlier European travellers in India, and now represented by the kingdom of Mysore. The first independent Mahommedan kingdom of the Dakhan was that of the Brahmani kings who reigned at Kulburga, and afterwards at Bidar, from 1347 to 1526. Mahommed II., the fourteenth and last real king of the dynasty, added the Hindu kingdom of Orissa and the Konkan to his dominions, A.D. 1482-1518. The Brahmani state after its dissolution was divided into the five Mahommedan kingdoms of Bijapur, A.D. 1489-1689; Ahmadnagar, A.D. 1490-1637; Golconda, A.D. 1512-1687; Berar, A.D. 1484-1574; and of Bidar and Kandesh [including Burhanpur and Asigarh], which lasted from about A.D. 1489 to 1599. All these kingdoms were one after another subverted by Akbar, A.D. 1556-1605, and Aurungzib, the sixth Mogol emperor, A.D. 1658-1707. It was during the reign of Aurungzib that the Maratha rebellion began in Western and Central India, which gradually undermined the power of the great Mogols, until at last in 1806 Shah Alam II. had to place himself under the protection of the British. From the time indeed of the invasion of the Dakhan by Alla-ud-din in 1294 to its final conquest by the British in 1803-5 and 1817-19,

it was a continued battle-field; Mahommedans kept fighting against Hindus, the Afghan and Mogol emperors of Delhi against the Dakhan Mahommedan states, the Marathas against both, and Haidar Ali, during his usurpation of the Hindu kingdom of Mysore against the Marathas, until the British were forced to stay the ceaseless strife. Then at length was restored to India such unbroken peace as it had not enjoyed since the ancient times immediately before the invasion of Alexander, the period of the composition of the Ramayana and Mahabharata, when the Hindus reached their highest point of prosperity and cultivation.

It was only in the south of India that the Brahmans for the first few years of the terrible Mahommedan millennium found anything like a sure retreat. Buddhism had never been accepted by the Dravidians, and it was into the Dakhan that the Brahmans had fled during its supremacy in Hindustan; and there again, among the old Hindu states, they found a natural asylum from their Mahommedan persecutors. No Hindu temple, Mr. Fergusson says, has been brought to light in Southern India older than the eighth century A.D., but from that time forward the building activity of the Dravidians becomes marked, and culminates in the sixteenth and seventeenth centuries. Architecture thus appears to have arisen in Southern India a thousand years later than in Northern India, where the first stone monuments date from the edict pillars of Asoka.

Mr. Fergusson's classification of the styles of Indian architecture is arranged according to the affinities of their progressive development from the ancient Buddhist—"a wooden style, painfully struggling into lithic forms"—through all its historical and geographical modifications to the truly lithic forms of the Jaina, Dravidian, Chalukyan, and Indo-Aryan styles. The architecture of India begins [as unequivocally stated in 1855 by Mr. Fergusson] with a strong admixture of Greek art, the effects of which we are able to trace for centuries in the architecture of the valleys of Cashmere and Cabul. The classical

SACRIFICIAL UTENSILS.

[PLATE N.]



1. Naga-Nandi-Linga.

2. Nandi-Linga.

3. Sinhasanasa, or Throne.

4. Ganta, or Bell.

5. Sankha, or Shell.

6. Aratika, or Lamp.

7 and 8. Larger and smaller Dhupdans, or Censers.



character of the extensive collection of the Buddhistic sculptures from the neighbourhood of Peshawar, which have been exhibited by Dr. Leitner at the India Museum for the last ten years, is unquestionable ; and incontestably proves the direct influence of Greek art on the architecture of India, throughout the whole period of the culmination of Buddhism in India. In the Cashmere temples, which were all built between the fall of Buddhism and the rise of Mahommedanism, the Greek influence was still very marked. "Nowhere in Cashmere," says Mr. Fergusson, "do we find any trace of the bracket capital of the Hindus, while the Doric or *quasi*-Doric column is found everywhere throughout the valley in temples dating from the eighth to the twelfth century A.D." Indirectly also Greek art has probably influenced the architectural and other arts of India, through the Sassanian art of Persia. From the Mahommedan conquest of India the further development of Buddhist art is to be traced chiefly beyond India in Tibet, Burma, and China, in which countries Buddhism has prevailed without any interruption for more than 2000 years, among races of mankind closely allied to the Turanian population of the Gangetic valley, who first evolved the religion of Buddha, and spread it, with its characteristic architecture, over South-Eastern and Eastern Asia. It would be interesting to trace the influence of the introduction of Buddhism into America in the fourth or fifth century A.D. on the architecture of Mexico.

The earliest illustrations of the Buddhistic architecture of India are the edict pillars [*stambhas* or *lats*] of Asoka. The best known is that at Delhi. The most complete is that which was found in 1837 at Allahabad, which, in addition to the Asoka inscriptions, contains one by Samudra Gupta, A.D. 380-400, and another by Jehangir, A.D. 1605. Its shaft is thirty-three feet in length, and three feet in diameter at the base, diminishing to two feet two inches at the summit. It has lost its crowning ornament, which was, Mr. Fergusson says, most probably a Buddhistic emblem, the *trisula*, or a wheel, or lion ; but the

necking still remains, and is almost a literal copy of the honeysuckle and palmette [knop and flower] pattern of the Greeks. The ornament again occurs on a pillar at Sankissa, between Muttra and Kanouj, surmounting its Persepolitan capital, which supports the figure of an elephant. In both figures the palmette is distinctly of the Assyrian form. Another pillar, with a similar capital, at Bettiah in Tirhut, bears a lion. In this instance, however, the honeysuckle and palmette ornament is replaced by a line of geese, going round the top of the capital in single file. The two pillars at Erun, and the iron pillar at Delhi, although similar to those just described, seem to Mr. Fergusson to belong to the age of the Guptas, in the fourth century A.D., and to be dedicated not to Buddhism, but to the Vaishnava faith. The Asoka *lats* or *stambhas* stood in front of or in connexion with a *stupa*, or Buddhistic building of some sort, which has since disappeared. At Karli, in front of the rock Buddhist *chaitya* or assembly hall, dating from B.C. 78, a pillar stands, surmounted by four lions, which once, in Mr. Fergusson's opinion, bore a *chakra* or wheel in metal. A corresponding pillar probably once stood on the opposite side bearing some similar emblem, such as the *trisula*. Two pillars are still in these positions in front of the cave at Kenheri, dating from the early years of the fifth century, which is an exact but debased copy of the great Karli cave. There are two built pillars among the *stupas* of the Cabul valley, known as the *sarkh minar*, and the *minar chakri*. They are ascribed by the traditions of the place to Alexander, but are undoubtedly Buddhistic monuments, and are meant to be copies of the pillars of Persepolis.

The relic and monumental mounds [*stupas* or *topes*] at Bhilsa [Sanchi], Bharhut, and Amravati, and at Manikyola, in the Panjab, between the Indus and Jhilum, are all of a similar ground plan and elevation. They are hemispherical mounds of masonry, surrounded by a double railing, the entrance through the inner railing being by four projecting gateways or *torans* facing the four cardinal points. At the top of the dome was a square platform,

in the centre of which stood a four square altar-like structure called by Indian architects a *Tee*, surmounted by an umbrella, and surrounded by a decorative railing, with garlands and streamers hanging from it. A course of sculptured stone also went completely round the base of the dome. The *torans* or gateways are formed of two upright pillars, held together at the top by three crossbeams of stone, which project far beyond the side pillars, and are all carved elaborately. Each *toran* is surmounted by pinnacles bearing the usual Buddhist's symbols, the *trisula*, the wheel, and the lion, representing the Buddhistic triad of Buddha, the Law, and the Congregation. The ground-plan of these *stupas* also, with the return railings of the four projecting entrances, forms a gigantic *swastika* ["auspicious"], the mystic cross [*filfot*] of the Buddhists. This is the usual style of the earlier relic mounds. "No one can, I fancy," observes Mr. Fergusson, "hesitate in believing that the Buddhist dagoba [*i.e.* *dhatu*, 'relic,' and *garbha*, 'shrine,' and corrupted by Europeans to 'pagoda'] is the direct descendant of the sepulchral tumulus of the Turanian races, whether found in Etruria, Lydia, or among the Scyths of the northern steppes."

The mound erected by Kaniska, A.D. 10-50, near Peshawur, the ancient Gandhara, has since disappeared, but from the descriptions of it given by Fa-Hian, A.D. 400, and Hiouen-Thsang, A.D. 600, it was evidently similar in character to those of Sanchi and Bharhut. The Jelalabad *topes* or *stupas*, the dates of which extend from early in the Christian era, or a little before it, to the seventh century, are all taller in proportion to their breadth than those found in other parts of India, except the *tope* of the "Deer Park" at Sarnath, near Benares, attributed by General Cunningham to the sixth century and by Mr. Fergusson to the later years of the tenth. The celebrated shrine at Budda Gaya is "a straight-lined pyramidal nine-storeyed temple of the sixth century . . . unlike anything else we find in India before or afterwards, but probably the parent of many nine-storeyed towers found beyond

the Himalayas, both in China and elsewhere" [Fergusson, *History of Indian and Eastern Architecture*, p. 70]. The *Farasanda ka Baithak* tower in Bengal probably dates about A.D. 500.

The rock-cut assembly halls, or *chaityas* of the Buddhists, are found chiefly in Western India, where the trap formation of the country naturally suggested their excavation. Nine-tenths of the *chaityas* known have been found in Bombay. Only two groups, at Bihar and Cuttack, exist in Bengal, and two or three insignificant groups in Afghanistan and the Panjab, and one in Madras at Mahabalipur. In date they range from the third century B.C. to the eighth A.D. The *chaityas* excavated in the neighbourhood of Rajagriha, in Bihar, bear inscriptions by Asoka in the twelfth and nineteenth years of his reign. In Bombay, Mr. Fergusson fixes B.C. 129 as the date of the beginning of the Nassik caves; dating before them those of Bhaja [four miles south of the great Karli cave] and Bedsa [ten or eleven miles south of Karli]. The four *chaityas* at Ajanta and the Viswakarma hall at Ellora and the caves at Dhamnar, halfway between Kotah and Ujjain, were excavated probably at different dates between the fourth and sixth centuries A.D. The great Karli cave we have seen dates from B.C. 78, and the cave at Kenheri from the beginning of the fifth century. One of the most striking features of all these caves is the peaked arch over the façades, and door and window fronts, which is identical in character with an ogle-pointed arch of the façade of the church of St. Mark at Venice, and obviously copied from an original wooden form. The only built *chaitya*, or Buddhist assembly hall, known in India is at Sanchi.

Buddhist monastery buildings, or *viharas* [*sanga-haramas*], are found in connexion with the *chaitya* caves at Kenheri, Nassik, Ajanta, Ellora, and Dhumar, and also at Bagh [150 miles northward of Ajanta] and Junir [half-way between Nassik and Poona], in Western India; at Jamalgi, Takht-i-Bhai, and Shah Dehri, in connexion with the Gandhara tope in the Panjab; and at Udayageri,

five miles from Bhuvaneshwar, near Cuttack, in Orissa. These are all rock-cut monasteries, consisting of simple cells, ranged round a more or less rectangular court, and presenting few architectural features beyond the pillars and arches of a portico or arcade where it existed. There was, however, Mr. Fergusson believes, a structural *vihara* in five or more storeys, the original of all the temples in Southern India. The great pyramidal *rath*, in five storeys, at Mahabalipur ["city of the great Bali," generally known as "the seven Pagodas"], thirty-five miles south of Madras, probably correctly represents, in his opinion, such a structure.

The Buddhistic style was succeeded by the Jaina. The first complete specimen of Jaina architecture we meet with is in the eleventh century at Mount Abu. This is not inconsistent with the fact that General Cunningham has lately found some Jaina statues at Muttra of A.D. 177. No doubt Jainas did exist and build temples during the whole of the interval between the second and the eleventh centuries. If we could trace back Jaina architecture continuously from about A.D. 1000, when we at last lose sight of true Buddhist architecture, and if we could trace Buddhist architecture continuously down to A.D. 1000, we should find the former gradually developing from the latter; not that the former has wholly grown out of the latter, but that both had also their origin in an older style, more Turanian than either, the Greek, and Sassanian influence on which has been transmitted to the Jaina architecture through the Buddhist. The characteristic feature of the Jaina buildings is the horizontal archway which completely relieves any wall through which it gives passage from the strain of the outward thrust of a true radiating arch. The bracket form of capital is also largely introduced in Jaina buildings for the first time in Indian architecture. The ground-plan of the Jaina temples is shewn by the temple of Aiwali [*circa* A.D. 650], in Dharwar, in Western India, to be derived from the Buddhist *chaitya*. It is identical with the ground-plan of the structural Chaitya at Sanchi, but there is a doorway through the circular apse at the end, for

in the Jaina temple it does not entomb a relic, but covers an image to which the worshippers must have access; and a thickening of the apse wall to enable it to carry the tower, marking the position of the image in place of the light wooden roof of the Buddhist structural assembly hall. If from the temple at Aiwalli we pass to the neighbouring one at Pittadkul, built probably two centuries later [*i.e. circa* A.D. 850], we find that the circular apse of the Buddhists has entirely disappeared, and the cell has become the base of a square tower, as it remained ever afterwards. The nave of the *chaitya* has become a well-defined *mantapa* or porch, in front of but distinct from the cell, and these two features, in an infinite variety of forms, are the essential elements of the plans of Jaina and Hindu temples of all subsequent ages.

The *sikra*, or tower, called also the *vimana*, is a peculiarity common to both Jaina and Hindu architecture in Northern India. In the ordinary Jaina temples, the image is invariably placed in a square cell, which receives its light from the doorway only. It seems also an invariable rule, that the presence and position of the presiding idol should be indicated externally by a tower, and that though square, or nearly so, in plan, it should have a curvilinear outline. The upper part of these towers overhangs the base, and bend inwards toward the top, which is surmounted by a melon-shaped member called the *amalika*, from its supposed resemblance to the fruit of the *Phyllanthus Emblica*. But it is probably derived from the fruit of the lotus, through the Indian water vessel or *lota*. The northern Jaina style is seen principally in the beautiful Jaina "cities of temples" at Palatina and Girnar, in Gujarat, and at Mount Abu, the chief peak of the Aravali range, where the sacred Nucki Talao ["pearl lake"] is one of the loveliest gems of architecture in all India; and at Parswanth, the highest point of the Bengal range of hills, south of Rajmahal. There are ruins of great Jaina temples at Gwalior, at Khajuraho, 125 miles westward of Allahabad, at Gyaspore, near Bhilsa, in Central India, at Amwah, near Ajanta, and at Chitore, in

Rajputana, where the noble nine-storeyed pagoda was erected as a *iaya stambha*, or "tower of victory," to commemorate the victory of the Rajput raja Khambo over Mahmud of Malwa, A.D. 1439. The Indra cave at Elora is a Jaina structure, dating from before A.D. 750. There are very extensive modern Jaina temples at Sonaghur, in Bundelkhand, at Delhi, and at Ahmadabad in Gujarat.

In Southern India there are two classes of Jaina temples, called *bettus* and *bastis*. The *bettus* contain, not images of a *Tirthankar*, but of Gomata Raja, though who he was and why worshipped no one knows. His colossal images are probably the survival of a vague local tradition of Gautama Buddha. Only three are known. The *bastis* are ordinary Jaina temples dedicated to the Tirthankars, and those at Sravana Belgula are the grandest examples of Jaina architecture in all India. They are all of the Dravidian style, and the *vimanas*, or towers, are surmounted with a small dome, instead of the *amalaka* ornament of the northern *sikras*. It may be a vain speculation, says Mr. Fergusson, but it seems impossible to look at this group of temples and not be struck by their resemblance to the temples of Babylonia. The same division into storeys with their cells, the backward position of the temple itself, the panelled or pilastered basement, are all points of resemblance it seems difficult to regard as purely accidental. All these domed and pillared temples of the Jains, whatever indirect influences they may have received from other sources, Mr. Fergusson traces back directly to the storeyed monasteries of the Buddhists. The temples and priests' tombs at Mudbidri, in Canara, must owe their literal Tibetan character to some direct connexion, at the period of their construction, between Tibet and Southern India. They resemble the wooden temples of Dungi, said to be 600 years old, figured in Calvert's *Kulu*, and seem to suggest a clue to the origin of all the towered Hindu temples in some primitive wooden type indigenous to the Deodar valleys of the inner Himalayas. The Cashmerian temples seem to be a natural dissection of the Hindu temple

forms into their primitive Mongolian and Græco-Roman elements. For Jaina architecture is one of the sources of all Hindu styles, Dravidian, Chalukyan, or Indo-Aryan, the chief difference between them being, that while the Jaina temple is always twelve-pillared, the Hindu temple when pure in style is absolutely astylar. The Indo-Aryan style had indeed an independent centre of origin, but it never developed into a thoroughly original Brahmanical style. No temples are mentioned in the Vedas, and so long as the Vedic religion remained there were no temples built. It was only when it was corrupted by the Turanian and Dravidian converts to it that the Hindus began to require temples. But between the fall of Buddhism and the advent of the Mahommedans, the Jainas had stepped in with a ready-made style, and the followers of Vishnu and Siva having had no time to develop an independent style of their own before it was too late, were forced to adopt that of their religious rivals.

Of the three varieties of Brahmanical architecture, the Dravidian style prevails in the Dakhan, south of the Kistna, the Chalukyan between the Kistna and Mahanuddi, and the Indo-Aryan in Hindustan.

The Dravidian temple is distinguished by its rectangular ground-plan and storeyed pyramidal tower; the Chalukyan, by its star-like ground plan and pyramidal tower; and the Indo-Aryan by its square ground-plan, and curvilinear *Sikra* or tower. In the Dravidian style, the temple almost invariably includes, beside the *vimana*, or towered shrine: the *mantapa* or porch leading to the shrine; the *choultri* or pillared hall; numerous other buildings; elegant *stambhas* or pillars, bearing the images or flags of the gods, or numberless lamps all connected with the temple worship and service; tanks and gardens, and avenues of palms and sacred trees: and all these various portions are surrounded by the temple enclosure, with its grand *gopuras* or gateways. The architectural effect therefore of such temples as those of Tanjore, Tiruvalur, Siringham, Chillambaram, Rameswaram, Madura,

Tinnevely, Combaconum, Conjeveram, Vellore, Perur, and Vijayanagar, is most imposing. There is nothing in Europe that can be compared with their grandeur and solemnity, and for parallels to them we must go back to ancient Egypt and Assyria, and the temple at Jerusalem. The rock-cut Kylas at Ellora was executed by southern Dravidians, either the Cheras or Cholas, who had sway there during the eclipse of the Chalukyas between A.D. 750 and 950.

The noblest example of the Chalukyan style is the great temple of Hallabid, the old capital of the Rajput Ballalas of Mysor. Unfortunately, it was never finished, having been stopped by the Mahommedan conquest A.D. 1310. It is a double temple. The building is raised on a terrace from five feet to six feet in height ; on this stands a frieze of elephants, 2,000 in number, following all the sinuosities of the star-like ground plan. Above this is a frieze of lions, then a band of scrollwork of infinite beauty and variety of design ; over which is a frieze of horsemen, and then another scroll, over which is a frieze representing the conquest of Sanka by Rama. Then succeed two friezes, one above the other, of celestial beasts and celestial birds ; and above these a cornice of scrollwork, bearing a rail, divided into panels, each containing two figures, and over these are windows of pierced slabs of stone, divided at regular intervals, marked by the abutments of the temple by groups five feet six inches in height, of the gods and heavenly *Apsarases* of the Hindu pantheon. Above this would have risen, if the temple had been finished, the pyramidal towers of the structure. The Chalukyan style is seen also in the temple of *Kait Iswara* at Hallabid, and the temples of Somnathpur and Baillur, both in Mysore ; and in those of Buchropully, not far from Hydrabad, and of Hammoncondah, or Warangal, also in the Nizam's dominion. The Dasyu-Aryan style is found in its greatest purity in Orissa. Among the 500 or 600 original shrines of Bhuvaneshwar not a pillar is to be found, and those added to the porches of the temples at Bhuvaneshwar and Puri are of the twelfth and fourteenth centuries. Sometimes there are

gateways, but they are very subordinate features, and there are no enclosures as in the South. That two peoples inhabiting the same country, and worshipping the same gods, under the same Brahmanical priesthood, should have developed and adhered to two such dissimilar styles, shews clearly, as Mr. Fergusson points out, how much race has to do with architecture.

There is nothing in Buddhist, or any other architecture at all like the curvilinear square *sika* or tower of the Indo-Aryan temples in Hindustan. It does not seem to be derived from any form which can as yet be recognised as its source.

"I have looked longer," writes Mr. Fergusson, "and perhaps thought more on this problem than on any other of its class connected with Indian architecture . . . and its real solution will probably be found in the accidental discovery of old temples, so old as to betray in their primitive rudeness the secret we are now guessing at in vain." He indicates that it is in the great tableland of Central India, from which the Soane, and Mahanuddi, and Narbadda, all spring, one of the principal seats of the aboriginal tribes of India, and to which the highest traditional sanctity is attached, that the temple will be found which will reveal the origin of the Dasyu-Aryan temple style. Beside the great temple of Bhuvaneshwar, the "black pagoda" of Kanaruc, and the temple of Jagannatha at Puri, are remarkable Orissan examples of the Indo-Brahmanical style. After them, the oldest and most characteristic example of this style is the temple of Pittadkul, near Badami, in the Dharwar district of the Bombay Presidency. There are also three Brahmanical rock-cut temples at Badami, the age of which Mr. Fergusson places between A.D. 500 and 750, or synchronously with the Indo-Aryan portion of the series of Buddhist, Jaina, and Indo-Aryan and Dravidian caves at Ellora; and another rock-cut temple at Dhumnar in Rajputana, the Buddhistic excavations of which place have been already noticed. The Brahmanical temple at Dhumnar is the only one example known in which the Dasyu-Aryan

architects attempted to rival the Dravidian by introducing a monolithic exterior. It is not an interior excavation simply like that at Badami, but a temple cut bodily out of the rock. The Brahmanical excavations at Elephanta, near Bombay, also belong to the eighth century.

There are many splendid structural temples of the so-called Indo-Aryan style in Central or Northern India, at Gwalior, Khajuraho, Udaipur, Benares, and Bindrabad; and one of a remarkable aberrant form at Kantonagar near Dinajpur. The peculiar curved arch seen in pavilions connected with temples along the banks of the Ganges, and in the civil architecture generally of Northern India, is derived from the curvilinear roof which the Bengalis have learned to give their houses, by bending the *bambus* used as a support for the thatch, or tiles. At the South Kensington museum the same curved form is seen in the roof of a model shrine of Byzantine work.

I have borrowed so copiously from what Mr. Fergusson has written on the architectural history of Hindu temples because the domestic and foreign influences which affect the arts of a country are always most satisfactorily traced in its architecture. Those also who are familiar with the decorative details of the art manufactures of India will recognise a distinct Dravidian style marked by the use of *swami* ornament. There are other distinct styles. One marked by the knop and flower pattern is called Saracenic, but I prefer to call it Aryan, because the use of its characteristic ornamentation was simply revived in India by the Persianised Arabs, Afghans, and Mongols. Another presents the archaic forms of ornament found on the jewelry and other art-work of central India, and Orissa, and parts of Bengal. It is a purely indigenous style, and yet quite distinct from the style prevailing among the so-called aboriginal Turanian tribes of the inner Himalayas, the decorative forms of which are often quite Chinese. It does not seem possible as yet to classify any of these styles systematically; but Mr. Fergusson's

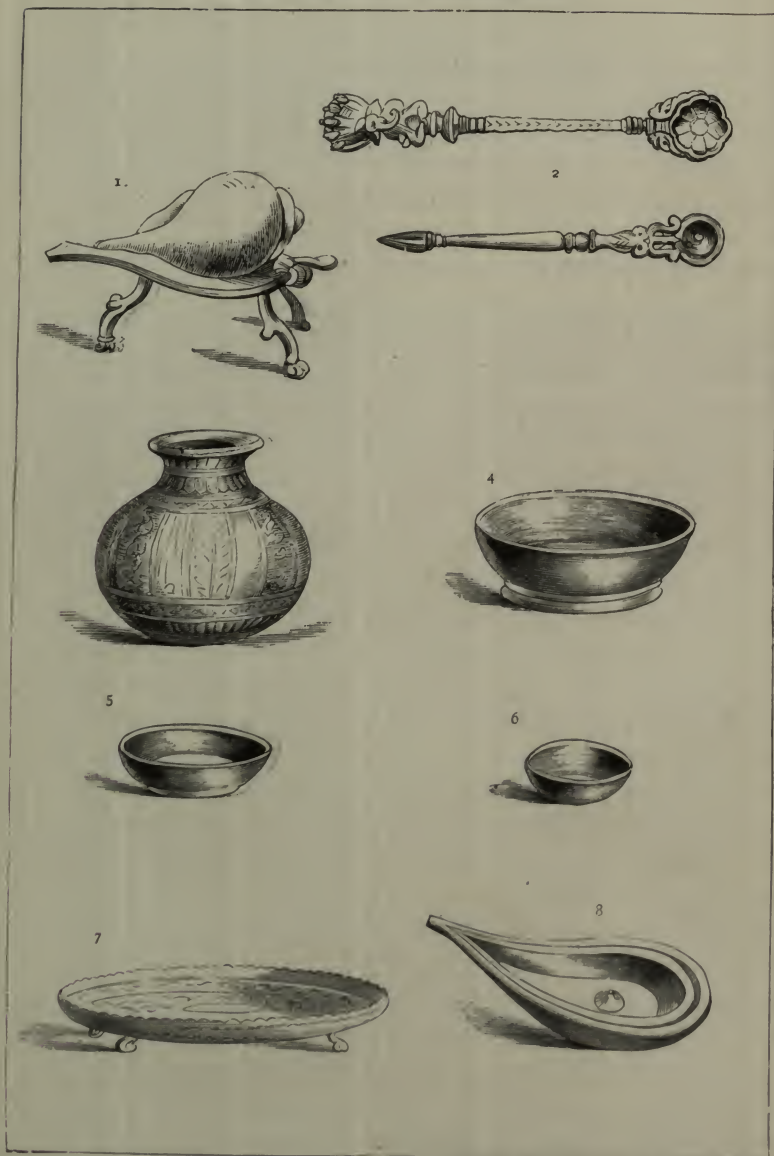
grouping of the temple architecture of India suggests a path by which the student of the minor arts of India may be led to an analogous classification of them. The meaning of such terms as Indian and Aryan must, however, be first decided. The chief Aryan influence on the arts of India has been that of the force of a superior intellect, which gives to all forms, whencesoever derived, the universal expression, which is the distinguishing mark of Indian art. The Aryan influence has reached India through the Greeks, through Persia, and through the immemorial commerce of India with the West, but above all from the Vedic Aryas, through the Brahmanical Hindus : a race formed in the south by admixture with Dravidians, in the north-east with Turanians, in the north-west with Scythians, and in central and other inaccessible parts of India with what seem to be the true aboriginal peoples of the peninsula.

The Hindus themselves classify their temples according to the idols worshipped in them. The *mandira* is dedicated to the *lingam*, and is double-roofed. The *deula* is sacred to Jagannatha, and has an iron image of *Garuda* on the pinnacle. The *trisula* on the pinnacle distinguishes a temple of Siva, and a wheel one of Vishnu. The *pancha-ratna* ["five gems"] temple has four smaller turrets at the corners of the square cell from which the central tower springs, and is dedicated to Vishnu in his various forms of Krishna. The *nava-ratna* ["nine gems"], also a Vaishnava temple, has a double roof like the *mandira*, with four turrets on one roof, and four at the corners of the central tower, which forms the other. The *Vishnu-mandira* and the *Chandi-mandira* are small flat-roofed temples, or cells, sacred to Vishnu, and Durga or Kali, respectively. The *yora-bangala* is made like two thatched houses placed side by side, and is used for different gods. The *rasa-mancha* is an octagonal temple with eight turrets, sacred to Krishna. The *dola-mancha* is a similar building. The *devalaya* consists of a number of temples built in a square.



SACRIFICIAL UTENSILS.

[PLATE O.]



1. Shell for pouring libations.
4. Sampatni.

5. Katori.

2. Brass and Copper Sruvas or Spoons.
6. A smaller Katori.

7. Tali.

3. Lota, or Ewer.
8. Arghya Patra.

SACRIFICIAL UTENSILS.

The articles [*upacharas*] used in the worship [*puja*] of the gods are too numerous to be systematically named, but the principal of them are illustrated on the mythological plates N and O. Numbers 1 and 2, plate N, are different forms of the *nandi-linga*, or *naga-nandi-linga* image. The pyramid of five balls, often seen in these symbols, is the *pancha-pinda*. The four balls forming the base of the pyramid represent Vishnu, Surya, Parvati, and Ganesa, and the fifth ball at the apex Siva. Sometimes Vishnu is represented by the *saligrama*, Ganesa by the *binlang*, and Surya by the *surya-kanta* [see "Sacred Stones"]. No. 3 is a *sinhasana*, or throne on which the idol is placed. No. 4 is the *ganta*, or bell, which is rung to call its attention to the worshipper; and No. 5, the *sankha*, or conch shell, which is blown for the same purpose; and also at the conclusion of certain ceremonies. No. 6 is one of the innumerable forms of the *aratika*, or lamp, which is waved in a circular manner before the idol; and 7 and 8 are *dhupdams*, or incense-holders, for censuring it. Sometimes an artistically pierced and mounted shell is used as the censer. The *darpan* is the looking-glass for reflecting the image of the idol after it has been washed and anointed. Number 1, plate O, is the shell, resting on its mystic tripod, used for pouring water on the idol. No. 2, plate O, are two *sruvas*, or spoons, the larger generally of brass, being used for lustrations, and the smaller, generally of copper, for offering water to the idol to drink. These spoons are often very beautiful in form and decoration, being ornamented with the figures of the gods to whose worship they are consecrated. No. 3 is a *lota*, or ewer, for holding the water of the sacrificial service. The special vessels for specially holding Ganges water are generally flattened from side to side, or from above or below. The *ghata* is a large earthen vessel used in the worship of many of the gods, particularly of Varuna and Lakshmi. It is filled

with Ganges water, and twigs of sacred plants, and invoked at Varuna, or Lakshmi, or any other god or goddess to whom it may be consecrated. Numbers 4 and 5, plate O, are copper vessels used in offering flowers. The larger is called *sampani*, and the smaller *katori*. No. 17 is a *tali*, or brass tray, for offering fruits and sweetmeats. A larger tray for holding all the offerings made to an idol, is called *varanadala*. No. 8 is the mystical *arghya patra*, or cornucopia to hold the offerings made to the idols of *til* [sesamum] seed, Kusa grass, *dub* or *durva* grass, flowers, and sandalwood powder, or of water sprinkled with colored and perfumed powders. The *arghya patra*, the *sruva* [spoon] and *lota*, called in its religious use the *prokshani-patra*, for holding the water of lustration, are the three necessary utensils for the due performance of all worship.

The mystic *arghya* may be established in any object of a similar shape, and the *arghya patra* figured in plate O, apart from its religious use, is called a *kosa*. A spoon of similar shape something like an English tablespoon, with the handle cut short, called *kusi*, is often used instead of the *sruva* for lustrations; and a round open bowl, called *kunda*, for holding water, in place of the ordinary *lota*. Almost any flower may be offered to the idols, but red flowers are preferred in the worship of Siva, Parvati, Ganesa, and Hanuman; and yellow in the worship of Vishnu and Krishna, and their consorts [see "Sacred Plants"]. A necklace of *tulsi* seeds or stalks is worn by the worshippers of Vishnu; of *rudraksh* seeds by those of Siva; of *kamal* seeds by those of Ganesa [see "Sacred Plants"]; and of crystal in the worship of Surya.

The *asana* is a carpet or seat on which the worshipper sits while performing any ceremony. The *sri* is a representation of Mount Meru in the form of a disc from which rises a cone, crowned with the lotus bud. It is ornamented with flowers and birds in the manner of the hawthorn blossom Dresden china vases, and stamped with the auspicious sign of the triangle. It

is a mystic representation of the generative principle of nature. The *khadga*, or sacrificial sword, is said to have been begotten by Brahma. It is a long cleaver, with a deep blade nearly the whole length of the handle, broadened, with a curved outline, to double its depth at the end, where an eye is painted in red and black on each side.

EVIL INFLUENCE OF THE PURANAS ON INDIAN ART.

The mythology of the Puranas is not an essential element in Hindu art, which, however, it has profoundly influenced. It lends itself happily enough to decorative art; but has had a fatal effect in blighting the growth of true pictorial and plastic art in India. The monstrous shapes of the Puranic deities are unsuitable for the higher forms of artistic representation; and this is possibly why sculpture and painting are unknown, as fine arts, in India. Where the Indian artist is left free from the trammels of the Puranic mythology he has frequently shewn an instinctive capacity for fine art. The ancient Buddhist sculptures of Sanchi, Bharhut, and Amravati display no mean skill, and some of the scenes from Buddha's life, in which he is represented in purely human shape free from all disfigurement, are of great beauty. Many also of the more popular scenes of the Ramayana and Mahabharata, such as the marriage and honeymoon of Rama and Sita, and Krishna's courtship of Radha and Rukmini, are free from the intrusion of the Puranic gods, and the common bazaar paintings of them often approach the ideal expression of true pictorial art. They shew little knowledge of perspective, but tell their story naturally; while a certain characteristic symmetry of composition, borrowed from decorative art, has its legitimate attraction.

Admirably though the unnatural figures of the Puranic gods, derived from the Dravidian and Turanian races of India, sometimes shew in detailed ornamentation, yet their employment for this purpose is in direct defection from the use of the lovelier, nobler

forms of trees and flowers. The latter forms were introduced in the decorative arts by the Aryan race wherever it went; and after being comparatively suppressed for centuries in India, as they still are in the South, were again brought into fashion by the Afghans and Mongols from Persia; where this charming style of religious symbolism, springing from the love and worship of nature intuitive in the Aryas, has prevailed from the remotest antiquity, and reached its perfected development in the time of the Sassanian dynasty, *circa* A.D. 226—641.

THE ANTIQUITY OF INDIAN ART.

How intimately the Hindus live in their sacred writings, was remarkably illustrated during the Prince of Wales's visit to India in 1875-6, when the Raja of Jaipur deliberately planned the decorations of his royal city and the ceremonial of the Prince's reception, from the descriptions of Ayodhya, and the court of the Maharaja Dasaratha, in the Ramayana. In his recent poem, *The Light of Asia*, Mr. Edwin Arnold, C.S.I., has given a series of pictures of the city, and court, and country life of the Buddhistic state of Kapilavastu 2000 years ago, the fascination of which has been felt by all who know India. The King Suddhodana, on the birth of his son Gautama, Prince Siddhartha, gave order that Kapilavastu should rejoice:—

“Therefore the ways were swept,
 Rose odours sprinkled in the streets, the trees
 Were hung with lamps and flags, while merry crowds
 Gaped on the sword players and posturers,
 The jugglers, charmers, swingers, rope walkers,
 The nautch girls in their spangled skirts and bells,
 That chime light laughter round their restless feet;
 The masquers wrapped in skins of bear and deer,
 The tiger tamers, wrestlers, quail fighters,
 Beaters of drum, and twanglers of the wire,
 Who make the people happy by command.
 Moreover from afar came merchantmen,
 Bringing, on tidings of his birth, rich gifts,

In golden trays ; goat shawls, and nard and jade,
Turkises "evening sky" tint, woven webs.

* * *

Homage from tribute cities."

One day the king takes the young prince out for a drive
through the suburbs of the city.

" So they rode

Into a land of wells and gardens, where,
All up and down the rich red loam, the steers
Strained their strong shoulders in the creaking yoke,
Dragging the ploughs ; the fat soil rose and rolled
In smooth dark waves back from the plough ; who drove
Planted both feet upon the leaping share,
To make the furrow deep.

* * *

Elsewhere were sowers who went forth to sow ;

* * *

The kites sailed circles in the golden air.
About the painted temples peacocks flew,
The blue doves cooed from every well, far off
The village drums beat for some marriage feast ;
All things spoke peace and plenty, and the Prince
Saw and rejoiced."

Later the Prince drives through the town itself.

" Therefore the stones were swept, and up and down
The water carriers sprinkled all the streets
From squirting skins, the housewives scattered fresh
Red powder on their thresholds, strung new wreaths,¹
And trimmed the tulsi-bush before their doors.
The paintings on the walls were heightened up
With beral brush, the trees set thick with flags,
The idols gilded ; in the four-went ways,
Surya-deva and the great gods shone
Mid shrines of leaves ; so that the city seemed
A capital of some enchanted land.

¹ These are strings of alternate leaves and flowers, or of pieces of many colored silk or cloth, richly embroidered, which are hung across the tops of Hindu doors on birthdays, and other festive occasions.

* * * *

Came forth in painted car, which two steers drew,
Milkwhite, with swinging dewlaps, and huge humps
Wrinkled against the carved and lacquered yoke.

* * *

So passed they through the gates, a joyous crowd,
Thronging about the wheels, whereof some ran
Before the oxen, throwing wreaths, some stroked
Their silken flanks, some brought them rice and cakes,
All crying 'Jai! Jai!' for our noble Prince."

In these word-pictures, Mr. Arnold is scrupulously faithful to the text of the Hindu epics, and the almost contemporary Buddhist books known as the *Tri-Pitaka*, or "three caskets." Yet they are as minutely and accurately true of modern India. Those who know Bombay and Poona will think that Mr. Arnold is describing the bazaar of Bombay, or the streets of Poona, and the cultivated country round that fair Maratha city, before the wide plain beyond is reached: while others familiar with Lahore, or Benares, or Tanjore, will believe that he intends one or other of those cities. The same is true of the descriptions given by Mr. Arnold of marriage and funeral ceremonies, sacrifices, and village sports and feasts; the simple explanation being that the life and arts of India, as in a lesser degree of the East generally, are still the life and arts of antiquity. This is their supreme charm. It is said that the continuity of social life, and with it of the arts, in India has been owing to the isolation of that vast peninsula, which is supposed to be separated by the Himalayas and the sea from other countries. But it is not so. India lies in the track of the great commerce which has always subsisted between the East and West, and, excepting the Bhils, Gonds, Kols, Khonds, and other savage aborigines, it is through the Himalayas and Suliman mountains that it has received its entire population, Turanian, Dravidian, Aryan, Scythic, Afghan, and Mongol [Turkoman]. Through the Afghan passes lie the nearest routes of the export trade of Central Asia to the sea; and through these passes it is that the Brahmanical Hindus were

successively subjected by the Scythic Nagas, Afghans, and Mongols [Turkomans], and invaded by the Persians under Darius, B.C. 518, by the Greeks under Alexander, B.C. 312, and under Seleucus, B.C. 312, and again by the Persians under Naushirvan, A.D. 521-579, and under Nadir Shah, A.D. 1730. Under Ahmad Shah Abdali, India was again invaded by the Afghans six times between A.D. 1748 and 1757. The Scythians, who would seem to have first entered India seven hundred years B.C., were not finally driven out until their great defeat at Karur by Vicramaditya, which Mr. Fergusson fixes at A.D. 544. The ascendancy of Buddhism for a thousand years in India was perhaps connected with their protracted domination. So far from the Himalayas isolating India from the great cradle of the Aryan and other human races in Turkestan, it is an historical fact that whenever Central Asia has had a strong ruler, he has virtually ruled in India also. More perhaps than any other country has India been subjected to foreign rule, and overrun and devastated from end to end by armed invasion; and as a consequence its population is wonderfully mixed and receptive of foreign influences. Indian art has borrowed freely from Turanian, Dravidian, Greek, Sassanian, Mongol, and European sources. It might indeed be plausibly argued that there is nothing original in Indian art, nor indeed anything older in its minor arts than the sixteenth century, when the Mogol empire was established by Baber. But the assimilative power of the Hindus is as remarkable as their receptive power, and in the hands of their hereditary craftsmen everything they copy in time assumes the distinctive expression of Indian art. This is really owing to the homogeneous unity given to the immense mixed population [about 250,000,000] of India by the Code of Manu. It is a population of literally "teeming millions," nearly all of one way of life and thought, and everything brought into contact with it is at length subdued to its predominant nature.

Moreover, the Code of Manu has secured in the village

system of India a permanent endowment of the class of hereditary artisans and art workmen, who of themselves constitute a vast population ; and the mere touch of their fingers, trained for 3000 years to the same manipulations, is sufficient to transform whatever foreign work is placed for imitation in their hands, "into something rich and strange" and characteristically Indian.

PART II.

THE MASTER HANDICRAFTS OF INDIA.

It is impossible in describing the handicrafts of India to follow the classification usually adopted of the arts and industries of Europe, based as it is on the broad distinction that must always be drawn between art and industry, when industrial productions are no longer hand wrought, but manufactured by machines. Thus the very word manufacture has in Europe come at last to lose well nigh all trace of its true etymological meaning, and is now generally used for the process of the conversion of raw materials into articles suitable for the use of man by machinery. Work thus executed, in which the invention and hand of a cunning workman have had no part, must be classified by itself, and under the most intricate and elaborate divisions.

In India everything is hand wrought, and everything, down to the cheapest toy or earthen vessel, is therefore more or less a work of art. It is not of course meant to rank the decorative art of India, which is a crystallised tradition, although perfect in form, with the fine arts of Europe, wherein the inventive genius of the poet, acting on his own spontaneous inspiration, asserts itself in true creation. The spirit of fine art is indeed everywhere latent in India, but it has yet to be quickened into creative operation. It has slept ever since the Aryan genius of the people would seem to have exhausted itself in the production of the Ramayana and Mahabharata. But the Indian workman, from the humblest potter to the most cunning embroiderer in blue and

purple and scarlet [Ex. xxxviii 23], is not the less a true artist, although he seldom rises above the traditions of his art.

Many separate elements have contributed toward the development of the decorative arts of India. There are the simple archaic forms of the aboriginal negroid tribes who are now found only in the hills, or in the more inaccessible parts of the upland plains of Central India; the wild fantastic forms of the Mongoloid tribes of the Eastern Himalayas and Burmese frontier; the monstrous *swami* ornamental forms of the Dravidian races of the Dakhan; and the primitive Aryan beast and flower forms of Hindustana, and revived Aryan knop and flower pattern reintroduced into India by its Persianised, Afghan, and Mongol [Turkoman], conquerors. Indian collections are now also seen to be more and more overcrowded with mongrel articles, the result of the influences on Indian art of European society, European education, and above all of the irresistible energy of the mechanical productiveness of Birmingham and Manchester. Through all these means foreign decorative forms are being constantly introduced, and foreign fashions set; and so rapidly are they spreading, that there is a real fear that they may at last irretrievably vitiate the native tradition of the distinctive arts of India. The worst mischief is perhaps done by the architecture foisted on the country by the Government of India, which, being the architecture of the State, is naturally thought to be worthy of all imitation. The Nawab of Bahawalpur was installed the other day on the throne of his ancestors, and in anticipation of the auspicious event the Indian Government built him a palace, which is the ghastliest piece of bare classicalism it is possible to imagine, even with so many examples before us in this country of the dissenting chapels and vestry halls of the last century. And now Holkar, in obvious emulation of this preposterous production, is building for himself a vast Italian palace at Indore, which is to cost many lakhs of rupees, and will be like Trentham, or Buckingham Palace, or anything else in the world but a habitation meet for kings. This sort of thing

has been going on all over India ever since the establishment of the British peace in 1803-6 and 1818-19, and is the fountain head and origin of all the evil we deplore. The natives have, indeed, a great genius for imitation. Thus Nearchus [Strabo, xv. 1, 67], producing proofs of their skill in works of art, says that, when they saw sponges in use among the Macedonians, they imitated them by sewing hairs, thin threads, and strings inextricably through flocks of wool, and, after the wool was well felted together, drew out the hair and thread and strings, when a perfect sponge remained, which they dyed with bright colors. That is exactly what a native, under a happy inspiration, would do. There quickly also appeared among Alexander's Indian camp followers manufacturers of brushes for scrubbing the body, and of vessels for oil, which they saw the Greeks using.

Terry, in his *Voyage to the East Indies*, 1655, in describing the people of India, writes:—"The natives there shew very much ingenuity in their curious manufactures, as in their silk stuffs, which they most artificially weave, some of them very neatly mingled either with silver or gold, or both; as also in making excellent quilts of their stained cloth, or of fresh-colored taffeta lined with their pintadoes [prints or chintz], or of their satin lined with taffeta, betwixt which they put cotton wool, and work them together with silk . . . They make likewise excellent carpets of their cotton wool, in mingled colors, some of them three yards broad and of a great length. Some other richer carpets they make all of silk, so artificially mixed as that they lively represent those flowers and figures made in them. The ground of some others of their very rich carpets is silver or gold, about which are such silken flowers and figures most excellently and orderly disposed throughout the whole work. Their skill is likewise exquisite in making of cabinets, boxes, trunks, and standishes, curiously wrought within and without; inlaid with elephants' teeth or mother-of-pearl, ebony, tortoiseshell, or wire. They make excellent cups and other things of agate or carnelian, and

curious they are in cutting of all manner of stones, diamonds as well as others. They paint staves or bedsteads, chests or boxes, fruit dishes or large chargers extremely neat, which, when they be not inlaid as before, they cover the wood, first being handsomely turned, with a thick gum, then put their paint on most artificially made of liquid silver or gold or other lively colors which they use, and after make it much more beautiful with a very clear varnish put upon it. They are also excellent at limning, and will copy out any picture they see to the life The truth is, that the natives of that monarchy are the best apes for imitation in the world, so full of ingenuity that they will make any new thing by pattern, how hard soever it seem to be done, and therefore it is no marvel if the natives there make boots, cloths, linen, bands, cuffs of our English fashion, which are all very much different from their fashions and habits, and yet make them all exceedingly neat."—Roe.

The Cashmere trade in shawls has been ruined through the quickness with which the caste weavers have adopted the "improved shawl patterns" which the French agents of the Paris import houses have set before them. We therefore incur a great responsibility in attempting to interfere in the direct art education of a people who already possess the tradition of a system of decoration founded on perfect principles, which they have learned through centuries of practice to apply with unerring truth. The great dread of course is of the general introduction of machinery into India; that, just as we are beginning in Europe to understand what things may be done by machinery and what must be done by hand work, if art is of the slightest consideration in the matter, in India, owing to the operation of certain economic causes, machinery may be gradually introduced for the manufacture of its great traditional handicrafts, resulting in an industrial revolution which, if not directed by an intelligent and instructed public opinion, and the general prevalence of refined taste, will inevitably throw the decorative art of India into the same confusion of

principles, and of their practical application to the objects of daily necessity, in the use of which we should have delight, which has for three generations been the destruction of decorative art and of middle-class taste, in England and North-western Europe, and the United States of America.

The social and moral evils of the introduction of machinery into India are likely to be still greater. At present the industries of India are carried on all over the country, although hand-weaving is everywhere languishing in the unequal competition with Manchester and the Presidency Mills. But in every Indian village all the traditional handicrafts are still to be found at work.

Outside the entrance, on an exposed rise of ground, the hereditary potter sits by his wheel moulding the swift revolving clay by the natural curves of his hands. At the back of the houses, which form the low irregular street, there are two or three looms at work in blue and scarlet and gold, the frames hanging between the acacia trees, the yellow flowers of which drop fast on the webs as they are being woven. In the street the brass and copper smiths are hammering away at their pots and pans; and further down, in the verandah of the rich man's house, is the jeweller working rupees and gold mohrs into fair jewelry, gold and silver earrings, and round tires like the moon, bracelets and tablets and nose rings, and tinkling ornaments for the feet, taking his designs from the fruits and flowers around him, or from the traditional forms represented in the paintings and carvings of the great temple, which rises over the grove of mangoes and palms at the end of the street above the lotus-covered village tank. At half-past three or four in the afternoon the whole street is lighted up by the moving robes of the women going down to draw water from the tank, each with two or three water jars on her head: and so going and returning in single file, the scene glows like Titian's canvas, and moves like the stately procession of the Panathenaic frieze. Later the men drive in the mild grey kine from the moaning jungle, the looms are folded up, the copper-

smiths are silent, the elders gather in the gate, the lights begin to glimmer in the fast-falling darkness, the feasting and the music begin, and the songs are sung late into the night from the Ramayana or Mahabharata. The next morning with sunrise, after simple ablutions and adorations performed in the open air before their houses, their same day begins again. This is the daily life going on all over Western India in the village communities of the Dakhan, among a people happy in their simple manners and frugal way of life, and in the culture derived from the grand epics of a religion in which they live and move and have their daily being, and in which the highest expression of their literature, art, and civilisation has been stereotyped for 2,000 years.

But of late these handicraftsmen, for the sake of whose works the whole world has been ceaselessly pouring its bullion for 3,000 years into India, and who, for all the marvellous tissues and embroidery they have wrought, have polluted no rivers, deformed no pleasing prospects, nor poisoned any air; whose skill and individuality the training of countless generations has developed to the highest perfection, these hereditary handicraftsmen are being everywhere gathered from their democratic village communities in hundreds and thousands to the colossal mills of Bombay, to drudge in gangs at manufacturing piece goods, in competition with Manchester, in the production of which they are no more intellectually and morally concerned than the grinder of a barrel organ in the tunes it evolves.

I do not mean to depreciate the proper functions of machines in modern civilisation, but machinery should be the servant and never the master of men. It cannot minister to the beauty and pleasure of life, and can only be the slave of life's drudgery. It should be kept rigorously in its place, in India as well as England. When in England machinery is no longer allowed, by the force of cultivated taste and opinion, to intrude into the domain of art manufactures which belongs exclusively to the trained mind and hand

of individual workmen, wealth will become more equally diffused throughout society ; and the working classes, through the elevating influence of their daily work, and the growing respect for their talent and skill and culture, will at once rise in social, civil, and political position, raising the whole country, to the highest classes, with them ; and Europe will learn to taste of some of the measureless content and happiness in life which is to be still found in the pagan East, even as it was once found in pagan Greece and Rome.

The village communities have been the stronghold of the traditional arts of India ; and where these arts have passed out of the villages into the wide world beyond, the caste system of the Code of Manu has still been their best defence against the taint and degradation of foreign fashions. The typical Hindu village consists exclusively of husbandmen ; but as husbandry and manufacture cannot exist without each other, the village had to receive a number of artisans as members of its hereditary governing body. But they are all "strangers within the gate," who reside in the village solely for the convenience of the husbandmen on a sort of service contract. It is a perpetual contract, but in the lapse of 3,000 years, the artisans have constantly terminated their connexion with a village, or have had to provide for sons in some other place, and they at once sought their livelihood in the towns which began to spring up everywhere round the centres of government, and of the foreign commerce of the country. It is in this way that the great polytechnical cities of India have gradually been formed. Community of interests would naturally draw together the skilled immigrants of these cities in trades-unions ; the bonds of which in India, as was also the case in ancient Egypt, are rendered practically indissoluble by the force of caste. We learn from the Bible that already in the earliest times among the Hebrews numerous trades had developed into separate callings, such as the goldsmiths, braziers, locksmiths, carpenters, masons, potters, weavers, and fullers ; but it is not until after the Captivity,

that we find trades-unions flourishing among the Jews who had settled in Egypt, the land of caste. In the Jews' synagogue at Alexandria, which was so large that the word Amen at the end of each prayer had to be signalled by the reader to the vast congregation, all the different trades-unions sat apart from each other, and the workers in gold and silver, the coppersmiths and braziers, the nail and needle-smiths, the potters, carpenters, masons, and weavers, had each their appointed seats. The spirit of trades-unionism thus spread from Egypt among the Jews of Palestine, who at last carried it with them into every country in Europe. In India these trade guilds have also existed from the very beginning of Hindu civilisation. In the nineteenth chapter of the second section of the Ramayana, or Ayodhya-Kanda—"Scenes in Ayodhya"—the inhabitants of that city are represented as going out in procession with Bharata to seek Rama in the order of the trade guilds: jewellers, potters, ivory-workers, perfumers, gold-smiths, weavers, carpenters, braziers, painters, musical instrument-makers, armourers, curriers, blacksmiths, coppersmiths, makers of figures, cutters of crystals, glassmakers, inlayers and others; with the "chief of a guild" bringing up the rear. It is just such a list as might be prepared from a census return of the inhabitants of Ahmedabad in Western India at the present day. It is almost identical with the list of the trades as given in Surgeon James Taylor's *Sketch of the Topography and Statistics of Dacca*, published in 1840 [Calcutta].

The trade guilds of the great polytechnical cities of India are not, however, always exactly coincident with the sectarian or ethnical caste of a particular class of artisans. Sometimes the same trade is pursued by men of different castes, and its guild generally includes every member of the trade it represents without strict reference to caste. The government of the guilds or unions is analogous to that of the village communities and castes, that is, by hereditary officers. Each separate guild is managed by a court of aldermen or *mahajans* [literally

"great gentlemen"]. Nominally it is composed of all the freemen of the caste, but a special position is allowed to the *seths*, lords, or chiefs of the guild, who are ordinarily two in number, and hold their position by hereditary right. The only other office-bearer is a salaried clerk or *gumasta*.

Membership in the guild is also hereditary, but new-comers may be admitted into it on the payment of an entrance fee, which in Ahmedabad amounts to 2*l.* for papermakers, and 50*l.* for tin-smiths. No unqualified person can remain in or enter a guild. It is not the practice to execute indentures of apprenticeship, but every boy born in a working caste of necessity learns his father's handicraft, and when he has mastered it, at once takes his place as an hereditary freeman of his caste or trade guild; his father, or, if he be an orphan, the young man himself, giving a dinner to the guild on the occasion. In large cities the guilds command great influence. The *Nagar-Seth*, or City Lord of Ahmedabad, is the titular head of all the guilds, and the highest personage in the city, and is treated as its representative by the Government. In ordinary times he does not interfere in the internal affairs of the guilds, their management being left to the chief alderman of each separate guild, called the *Chautano Seth*, or "Lord of the Market."

Under British rule, which secures the freest exercise of individual energy and initiative, the authority of the trade guilds in India has necessarily been relaxed, to the marked detriment of those handicrafts the perfection of which depends on hereditary processes and skill. The overwhelming importations of British manufactures also is even more detrimental to their prosperity and influence, for it has in many places brought wholesale ruin on the hereditary native craftsmen, and forced them into agriculture and even domestic service. But the guilds by the stubborn resistance, further stimulated by caste prejudice, which they oppose to all innovations, still, in their forlorn way continue to serve a beneficial end in maintaining for probably another

generation the traditional excellence of the sumptuary arts of India against the fierce and merciless competition of the English manufacturers. The latter are condemned by many for fixing the hours of labour, and the amount of work to be done in their manufactories by strict bylaws, the slightest infringement of which is punished by severe fines, which are the chief source of their income. But the object of these rules is to give the weak and unfortunate the same chance in life as others more favored by nature. These rules naturally follow from the theocratic conceptions which have governed the whole organisation of social life in India: and it is incontrovertible that the unrestricted development of the competitive impulse in European life, particularly in the pursuit of personal gain, is absolutely antagonistic to the growth of the sentiment of humanity, and of real religious convictions among men.

The funds of the guilds of Western India, where they prevail chiefly among the Vaishnavas and Jains of Gujarat, are for the greater part spent on charities, and particularly charitable hospitals for sick and helpless domestic animals: and in part also on the temples of the Maharajas of the Wallabacharya sect of Vaishnavas, and on guild feasts. A favorite device for raising money is for the men of a craft or trade to agree on a certain day to shut all their shops but one. The right to keep open this one is then put up to auction, and the amount bid goes to the guild fund. In purely agricultural districts the trades are not organised in guilds, and the title *mahajan* is applied simply in social courtesy to every member of the Vania ["Banyan"], Shravak [Jaina, lay priest] and Soni [goldsmith] castes. In districts where there are a considerable number of craftsmen, but all of one caste, the head of the caste acts also as chief of the guild. It is under this system that the sumptuary arts of India, as distinguished from its village arts, were fostered and sustained, until at length the whole bullion of the Western nations of antiquity and mediæval times was poured into the East in exchange for them. It is impossible

to overestimate their effect on the art manufactures of Europe : and by a natural reaction it is in its sumptuary productions that the effects of the influence of foreign commerce and foreign conquest on India are most explicitly and instructively shewn.

It has, however, been the encouragement given by the great native princes and chiefs, and the cultivated taste of the common people, that the sumptuary arts of India have been brought to such perfection. From the *Ayni Akbari, or, Institutes of the Emperor Akbar* [A.D. 1556—1605], written by Abdul Fazl, Akbar's great minister, we learn that the Mogol emperors of Delhi maintained in their palaces skilled workmen in every art of India. It is said that the Emperor Akbar took a great delight in painting, and had in his service a large number of artists, in order that they "might vie with each other in fame, and become eminent by their productions." Once a week his majesty inspected the performances of every artist, when in proportion to their merits they were honored with premiums, and their regular salaries were increased. In the armoury also the emperor personally superintended the various weapons which were forged and decorated there, in every stage of their manufacture. In the workshop of the imperial wardrobe the manufacturers of every nation were found, and whatever was made there was carefully kept, and those articles of which there came in this way to be a superfluity were given away in presents of honour. Through the attention of the emperor various new manufactures were established at Delhi. The skill of the manufacturers increased with their number, and the cloths of Persia, Europe, and China, became drugs in the market. The emperor was also very fond of woollen stuffs, particularly shawls; and the *Ayni Akbari* gives a list of all the varieties made in the palace, which were classified according to their date, value, colour, and weight. He had a vast establishment of jewellers, inlayers with gold, silver, crystal, and carnelian; damascene workers, chiefly for ornamenting arms; enamellers; plain workers in gold and silver; pierced workers; embossers;

“inlayers with little grains of gold,” whose art will be further noticed in connexion with the modern jewelry of Delhi; makers of gold and silver lace [*suirbaft*] for sword-belts, &c.; engravers, workers in a sort of *mello*; stone engravers, and lapidaries; and other artists. Sir John Chardin, who travelled in the East from 1664 to 1670, in his *Journal du Voyage* [London 1686; Amsterdam 1711], tells us that the kings and nobles of Persia also there maintained, as they still do, manufacturers of all the arts and trades in their “*carconés*” [*karkhanas*] or workshops. He compares them to the galleries of the Grand Duke of Florence, and of the Louvre. “They entertain in these places a large number of excellent master-workmen, who have a salary and daily rations for all their lives, and are provided with all the materials for their work. They receive a present and an increase of salary for every fine work they produce.” As also in India, their appointments were hereditary. In the India Museum collection of Jade there is a large engraved bowl, on which a family in the employ of the emperors of Delhi was engaged for three generations. It is only in this way that artistic excellence in works of industry can ever be attained, and it is thus that the finest enamels, and damascened work, and shawls, are still produced in India, in the royal factories of Jaipur, Hyderabad, and Srinagar. Every house in India is likewise a nursery of the beautiful. In the meanest village hut the mother will be found with her daughters engaged in spinning or weaving; and in the proudest native houses of the great polytechnical cities, the mistress of the family, with her maid-servants, may be seen at all hours of the day embroidering cloth in colored silks, and silver, and gold thread; reminding the visitor of similar household scenes in ancient Rome before slaves came, during the pampered age of the Cæsars, to be employed in such work. There is thus a universally diffused popular appreciation of technical skill and taste in workmanship, which must necessarily have its effect in promoting the unrivalled reputation of the historical art handicrafts of India.

Besides the village and sumptuary arts there are, as already observed, the savage arts of the wild tribes ; and thus within the limits of India proper, that is of the basins of the Indus and Ganges, and the whole peninsula southward from the Himalayas to Cape Comorin, we have in almost every district the arts of the Kulis, Gonds, Konds, Bhils, and other negroid aborigines, of the Dravidian immigrants into Southern and the Turanian immigrants into Eastern India, and of its Persianised, Afghan, and Mongol [Turkoman], conquerors throughout Hindustan, and the more accessible provinces of the Dakhan. Yet all, whether savage, Brahmanical, or Mahommedan, are essentially of one generic style, impressed upon them by the pervading intellectual superiority of the Vedic Aryas, and distinguishing them in every species and variety as characteristically Indian arts.

GOLD AND SILVER PLATE.

THE only mention of gold plate in the Rig Veda is an allusion to golden cups ; but the references to jewelry are so numerous, that it is evident the precious metals must have been known and used in India for drinking vessels, and other domestic utensils from the first settlement of the Aryas in the Panjab. Gold is indeed a favorite simile in the Rig Veda for the rising sun ; and the wheels and yokes of carriages are described as made of gold. The Ramayana and Mahabharata offer abundant evidence that in the time when they were compiled in their present form the Hindus were perfectly familiar with works executed on the grandest scale in gold. Unfortunately no ancient objects in the precious metals that can be claimed as authentic examples of characteristic Indian art have survived the wreck of time in India ; unless any may still be hid within the shrines of some of the more sequestered of the great idol temples.

The oldest examples of really ancient gold and silver work found on Indian soil are the gold casket [Plate 1] and silver patera [Plate 2] belonging to the India Office library, which have been lent to the Science and Art Department for exhibition in the India Museum at South Kensington. This gold casket is an object of the highest interest in connexion with the history of Indian art. It was found by Mr. Masson about forty years ago in one of the Buddhist topes, built on the sandstone slopes which stretch away westward from Jellalabad in the Cabul



BUDDHIST RELIC CASKET





ANCIENT SILVER PATERA







CHASED GOLD VESSEL, CASHMERE.



[PLATE 4.]



CHASED PARCEL GILT JUG, CASHMERE.

Valley toward the Lughman hills. It is fully described and figured in Wilson's *Areana Antiqua*, 1841, and it is figured also in Mrs. Spiers's *Life in Ancient India*, 1856. The tope in which it was found is known as No. 2 of Bimaran. Dr. Honigberger first opened this monument but abandoned it, having been forced to hastily return to Cabul. Mr. Masson continued Honigberger's pursuit, and in the centre of the tope discovered a small apartment, constructed as usual by squares of slate, in which were found several most valuable relics. One of these was a good-sized globular vase of steatite, which, with its carved cover or lid, was encircled with inscriptions scratched with a style in Bactro-Pali characters. On removing the lid, the vase was found to contain a little fine mould, mixed up with burnt pearls, sapphire beads, &c., and this casket of pure gold, which was also filled with burnt pearls and beads of sapphire, agate, crystal, and burnt coral, and thirty small circular ornaments of gold, and a metallic plate, apparently belonging to a seal, engraved with a seated figure. By the side of the vase were found four copper coins, in excellent preservation, having been deposited in the tope freshly minted. They were the most useful portion of the relics, for they enabled Professor Wilson to assign the monument to one of the Azes dynasty of Græco-Barbaric kings who ruled in this part of India about 50 B.C. The upper and lower rims of the casket are studded with Balas rubies, in alternation with a raised device resembling the *sri-vatsa*, or curl on the breast of figures of Vishnu and Krishna; and between these jewelled lines the whole circumference of the casket is divided into eight niches, enshrining four figures represented twice over. The niches are formed by a series of flat pilasters supporting finely-turned arches, circular below and peaked above, between which are figures of cranes with outstretched wings. The whole is executed in the finest style of beaten [*repoussé*] goldsmiths' work. Like all the Buddhistic remains found in the Panjab and Afghanistan it is strikingly Byzantine in its general character; and

the storks or cranes with outstretched wings in the spaces between the arches in which the apostle-like figures are niched, recall at once the figures of angels carved in the spaces between the arches in Christian Churches. Yet in drawing attention to this remarkable relic in a letter in the *Pall Mall Gazette* of June 3, 1875, written on the subject of Dr. Leitner's collection of Buddhist sculptures from the Panjab, which were then on exhibition at the Albert Hall, I maintained that it afforded clear evidence of the influence of Alexander's invasion on the arts of India. The Greeks had conquered all this part of India, and established a monarchy there, and issued a coinage which was at first purely Greek in its character. In *The Indian Travels of Apollonius of Tyana* [Priaulx], about A.D. 50, he is related to have found Phraotes, who ruled over what of old was the kingdom of Porus, not only speaking Greek, but versed in all the literature and philosophy of Greece. The villagers of a neighbouring kingdom—somewhere in the Panjab—are also said to have still used the Greek language. There may be the grossest exaggeration in all this, but it proves at least that such statements were the commonplaces of Indian travel in the first century of our era. The conclusion therefore is that the remarkable European character of the Buddhist sculptures in the Panjab and Afghanistan, is due, not to Byzantine but to Greek influence; and it is confirmed by the discovery of this casket. They are unmistakably Buddhist sculptures, and therefore may date from B.C. 250 to about A.D. 700; and any of them which are later than the fourth century, A.D. may have been executed under Byzantine influence. But the date of this golden casket proves that its Byzantine and mediæval look is due to Greek inspiration; and the probability is that the Buddhist remains existing in the neighbourhood of Peshawar in the Panjab were also directly influenced by Greek art; and may, some of them, therefore be of an earlier date than is usually admitted. Dr. Leitner was the first to insist on describing them as Græco-Buddhist sculptures. Their resemblance to

[PLATE 5.]



CHASED PARCEL GILT *SARAI*, LUCKNOW.



[PLATE 6.



CHASED PARCEL GILT SARAI, LUCKNOW.



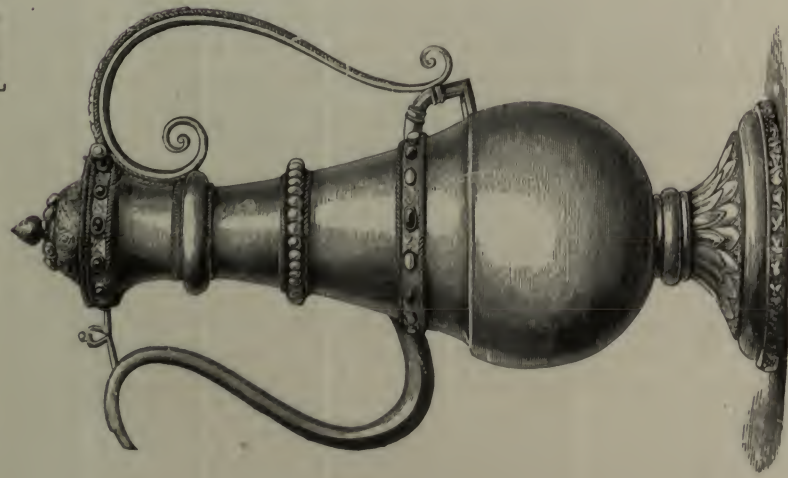




BOWL AND TRAY OF PIERCED SILVER, PARCEL GILT, [WITH DETAIL].
AHMEDABAD.



[PLATE 8.]



PARCEL GILT AND JEWELLED COFFEE POT
OF MOGOL PERIOD.

[PLATE 9.]



PARCEL GILT VASE OF MOGOL PERIOD.

the Byzantine ivories, as of this casket to Byzantine goldsmiths' work, is probably due to their having been executed by Indian workmen from Greek designs or models. It will be interesting to observe that the peaked arches represented on this casket are identical in character with the peaked arches of the upper part of the piazza of St. Mark's at Venice, which was restored I believe in 1592. The bottom of the casket is ornamented with a beautiful conventional representation of the sacred lotus with eight petals, which are pointed like the arches of the eight niches above them.

The silver patera has been fully described and figured by me in vol. xi, New Series, of the *Transactions of the Royal Society of Literature*. It was also described and figured by Prinsep in vol. vii of the *Transactions of the Asiatic Society of Bengal*; and is mentioned and badly figured in Sir Alexander Burnes' *Cabool*, 1843. Colonel Yule gives a woodcut of it in the second edition of his *Marco Polo*. Sir Alexander Burnes figures along with it a second silver dish of Persian work, representing Yezdigird I [A.D. 632], which is described by General Cunningham in vol. x of the *Journal of the Asiatic Society of Bengal*. This second dish is said to be still in the possession of the Burnes family, and would be an invaluable addition to the few objects of historical Indian art in the India Museum. The patera belonging to the India Office Library had been an heirloom in the family of the Mirs of Badakshan, who claim to be descendants of Alexander the Great; and it had been sold by them in their extremity, when they were conquered by Mir Morad Bey of Kunduz, to Atmaram his Dewan Begi. It was from Atmaram that Dr. Lord obtained it, and the Persian dish also; and he presented the patera to the India Museum, and the Persian dish to Sir Alexander Burnes. The diameter of the patera is 9 inches, its depth $1\frac{5}{8}$ inches, and its thickness $\frac{1}{8}$ to $\frac{1}{16}$ and $\frac{1}{20}$ of an inch; and its weight 29 oz. 5 dwt. Troy. It represents in high relief, with all the usual adjuncts of classic mythology, the procession of Dionysos. The god himself sits in

a car drawn by two harnessed females, with a drinking cup in his extended right hand, and his left arm resting on the carved elbow of the seat on which he reclines, or it may be the shoulder of Ariadne. In front of the car stands a winged Eros holding a wine-jug in his left hand, and brandishing in his right a fillet, the other end of which is held by a flying Eros. A third Eros is pushing the wheel of the carriage, behind which follows the dancing Heracles, recognised by the club and panther's skin. Over all is a rude and highly conventionalised representation of a clustering vine; and in the lower exergue a panther is seen pressing its head into a wine jar, placed between the representations of some tree, possibly a pomegranate, arranged symmetrically on either side of it.

The figures, which shew traces of gilding, are all encrusted on the surface of the patera, and the heads of the Dionysos and Heracles are both wanting. It is in the style of the later Roman and Byzantine ivories; and on the face of it, from the thickness of the silver, especially in the raised figures, its debased drawing, and slovenly workmanship, it belongs to an age when Greek art had under the various degrading influences to which it was exposed during the Roman and Byzantine period gradually become barbarised. I have no doubt that this patera is of Eastern workmanship, possibly of colonists from Rome; and we may conjecture it to have been taken among the spoil when Antioch fell to the Persians, A.D. 540. It may, however, be ancient Indian work of Bactria of the same age as the Buddhist sculptures of Peshawar, which it closely resembles in its manner of composition and modelling.

The Panjab has ever maintained a traditional reputation for the excellence of its gold and silver plate. The best known is the parcel gilt work of Cashmere, which is almost confined to the production of the water-vessels or *sarais*, copied from the clay goblets in use throughout the northern parts of the Panjab. Their elegant shapes and delicate tracery, graven through the gilding to

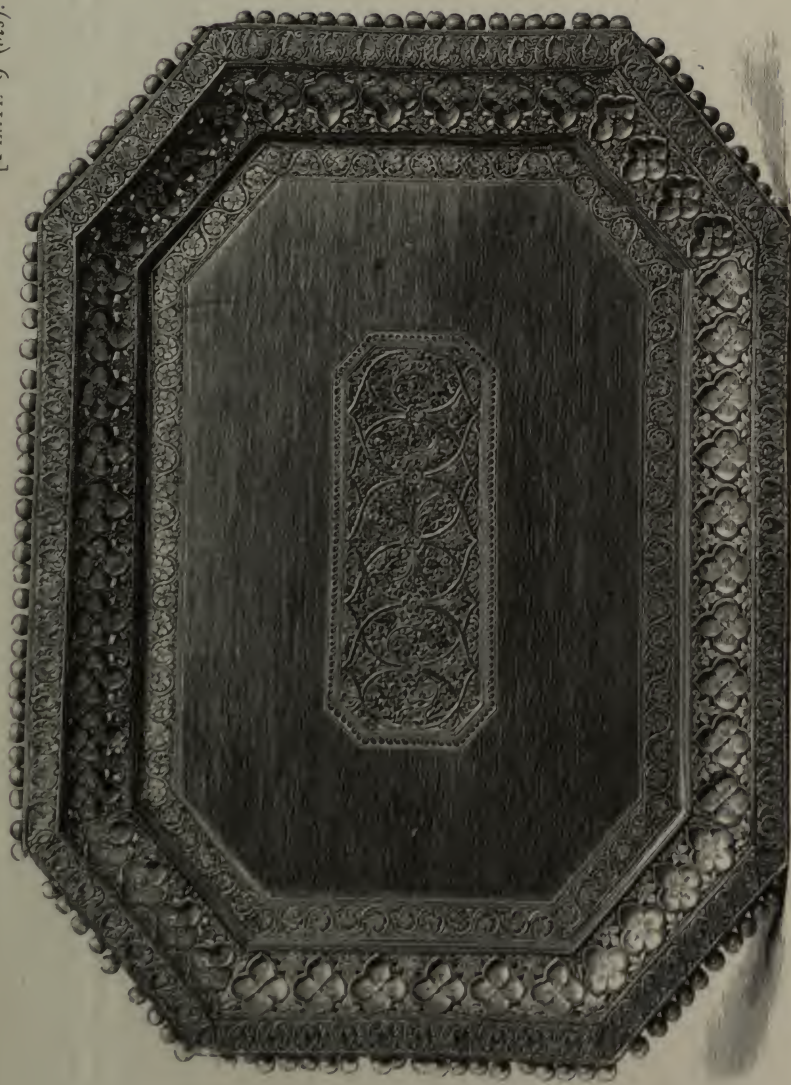


PIERCED AND REPOUSSÉ SILVER SHRINE SCREEN, MADURA, MADRAS.





[PLATE 9 (*his*).



GOLD TRAY, MYSORE.





GOLD DISH, MYSORE.

the dead white silver below, which softens the lustre of the gold to a pearly radiance, gives a most charming effect to this refined and graceful work. It is an art said to be imported by the Mongols, but influenced by the natural superiority of the people of the Cashmere valley over all other Orientals in elaborating decorative details of good design, whether in metal work, hammered and cut, or enamelling, or weaving. Cups are also made in this work, and trays of a very pretty four-cornered pattern, the corners being shaped like the Mahommedan arch. Among the Prince of Wales' Indian presents there is a tray with six cups and saucers in "ruddy gold," which is an exquisite example of the goldsmiths' art of Cashmere. The Prince of Wales also exhibits at Glasgow a remarkable candelabrum in silver gilt from Srinagar, shaped like a conventional tree, and ornamented all over with the crescent and flame device, and hanging fishes, its design being evidently derived through Persia from a Turkoman original. The candelabra in Hindu temples constantly take this tree form, without the addition of the symbols of the sky and ether; and trees of solid gold and silver, representing the mango or any other tree, and of all sizes, are common decorations in Hindu houses. Often they are made of silk, feathers, and tinsel, and they always recall to mind the *terpole*, or golden vine made in ancient times by the goldsmiths of Jerusalem. Josephus [*Antiquities* xiv 3] informs us that when Pompey came to Damascus, Aristobulus sent him out of Judæa a great present, which was a golden vine or garden, which the Jews called *terpole*, the "delight."

Plates 3 and 4 are examples of unusual forms of Cashmere work, the latter in parcel gilt and the former in "ruddy gold." This "ruddy gold" is used in India only in Cashmere, and outside India proper in Burma. All over India elsewhere gold is stained deep yellow, except in Sindh where the goldsmiths and jewellers sometimes give it a singular and highly artistic tinge of olive-brown.

The silver *sarais* made at Lucknow [Plates 5 and 6] are very like those of Cashmere, and are evidently derived from them, those of Cashmere being distinguished by the introduction of the shawl cone pattern in the chasing. Lucknow was once famous for its vessels of mixed gold and silver, but since the abolition of the native court of Oudh, their production, as of all the other sumptuary arts of the old royal city, has steadily declined.

A considerable quantity of gold and silver plate, of good original design and excellent workmanship is now made at Dacca in Bengal, chiefly for export to Calcutta. At Chittagong also, in the same Presidency, the manufacture of vessels in gold and silver is a growing industry; but the gold and silversmiths there can only execute plain work to pattern, and do not seem to have any original designs.

In the Central Provinces Chanda was formerly distinguished for its workers in the precious and baser metals, but much of their fame has now been lost, owing to the decreased demand for their wares under British rule. The district still, however, possesses good goldsmiths and silversmiths, whose work is marked by the strongest local character.

In the Bombay Presidency the plate of Kutch and Gujarat has long been noted. Sir Seymour Fitzgerald has lent the India Museum a bowl and tray [Plate 7] of the old pierced panel gilt work [the *opus interrasile* of the Romans] of Ahmedabad. The form of the bowl is European, but derived, as is proved by the ornamentation of the tray, though Persia; while the Hindu influence is clearly shewn in the character which the foot of the bowl has taken in the hands of the Ahmedabad artist. It is a noble example of the grand style of goldsmiths' work executed in India in past times, for this bowl is not less than 150 or 200 years old. The silver gilt vase, and silver gilt and jewelled coffee pot, illustrated in Plates 8 and 9, are known to be not less than 200 years old, having been nearly all that time in the possession of the family of the native gentleman of Gujarat,



SECTION OF GOLD DISH, MYSORE.





BUDDHISTIC COPPER VASE, WITH DETAIL OF GRAVEN DECORATION.







TINNED BRASS BOWL WITH INCISED ORNAMENT, MORADABAD.





SPICE-BOX OF MORADABAD WORK.

from whom they were obtained. They are said to have been made by a Jaina goldsmith. The coffee-pot is evidently derived from a Mongol original, and the vase from a Greek, or possibly Sassanian; and both illustrate the natural capacity for assimilating foreign forms possessed by the Hindus, when left to deal with them in their own way. It is their patient workmanship apparently which is the source of this happy power. Working in gold and silver is still carried on in every district of Gujarat, in all the big towns and large villages, and especially at Dholka, Viragram, and Ahmedabad. The beautiful silver and gold *repoussé* work of Katch is of Dutch origin, but has been perfectly converted to the native style of the province, and is much sought after. The goldsmiths of Katch are also very skilful in decorating arms in silver, and parcel gilt, and gold: and colonies of them are established all over Gujarat and Kathiwar. Lord Northbrook exhibited at Paris some fine Katch *repoussé* work by Umersi Manji, a goldsmith of Katch Buj. The Sindhi goldsmiths' work is very beautiful, and of uncontaminated indigenous design, but is seldom seen excepting at Exhibitions. In the city of Bombay there are 2,875 jewellers, of the different Indian nationalities of the Presidency, who find constant and lucrative employment.

Everywhere in Madras gold and silver, and indeed all the metals, are superbly wrought. Among the Prince of Wales' presents is a shrine screen [Plate 8] of old Madras pierced and hammered silver, which is a wonderful example of manipulative dexterity. Three other illustrations are given [Plates 9, 10 and 11] from the Prince's presents of Mysore gold dishes. Fig. 9 is a rare example in Indian work of properly applied ornamentation. The rim and cover of the tray are elaborately enriched with embossed flowers and leaves; while the bottom is left plain, excepting the well proportioned border, and a centre panel of flowery geometrical design, which is enchased, so as not to interfere with its necessary flatness of surface. Figs. 10 and

11, although purely Hindu in detail, seem to be Saracenic in general style, and in the subordination of the decoration both to form and to the spacing of the general design. In the characteristic *swami* work of the Madras Presidency the ornamentation consists of figures of the Puranic gods in high relief, either beaten out from the surface, or affixed to it, whether by soldering, or wedging or screwing them on. The Greeks called the art of working metal in relief *τορευτική*, and the artists of such work in Rome went by the name of *crustarii*, from the *crustæ*, or small ornaments in relief, with which they encrusted their work; while the larger reliefs which they fastened on in such a way that they could be removed at pleasure, as can be done with the larger of these Madras *swami* figures, were called *emblemata*. The large silver presentation shield in the India Museum, covered in this way with figures of the Puranic gods, is an amazing production of misapplied official energy. The *emblemata* are admirably wrought, but the shield on which they are fastened is evidently of Anglo-Indian design; and the effect produced is most discordant and unpleasing.

The Indian goldsmith has sometimes to execute his work on a truly colossal scale, reminding one of the gold work done for Solomon's temple and house. If a Hindu has to undergo purification, one of the necessary rites is to step through the *yoni*, the mystic symbol of female power. This is often done by sitting for an instant on the scar of a tree, bearing a similitude to the sacred symbol. Sometimes the scar forms a true matrix, or the cavity may penetrate the whole thickness of the tree, when the Hindu will step in and out of it, or what is holiest, will pass right through it, in sign of his regeneration. But when the two Brahmans whom Raganatha Rao [Ragoba] the Maratha Peishwa sent to England in 1780 returned to India, they were compelled to pass through a *yoni* made of the finest gold before they could be readmitted into caste. Ragoba himself, on his defeat and expulsion from his capital, had a cow of gold made, and was passed through it, in the



SCULPTURED BRASS *LOTA*, TANJORE.





BRASS *LOTA*, ENCRUSTED WITH COPPER. TANJORE.







COPPER *LOTA*, ENCRUSTED WITH SILVER, TANJORE





COPPER *LOTA*, ENCRUSTED WITH SILVER, TANJORE.

hope of bettering his fortune. The King of Travancore about the same time, wishing to atone for all the blood he had spilt in his wars, was persuaded by the Brahmans that it was necessary for him to be born again ; when a cow of gold was made of immense value, through which the King, after lying in it for some time, was passed, regenerated, and freed from all the burden of the crimes of his former life. It is said that to this day the rajas of Travancore, on succeeding to the throne, all go through the same ceremony, and are thereby elevated to the status of Brahmans.

METAL WORK IN BRASS, COPPER AND TIN.

WATER vessels or *lotas*, dishes, bowls, candlesticks, images of the gods, temple bells, sacrificial spoons, censers, and other sacred and domestic utensils in brass and copper are made all over India, and of the same patterns as we find in representations of them on the oldest Buddhist sculptures and cave-paintings. These metal vessels in a native Indian household supply the place of porcelain, glass and silver plate in a European family. Hindus use brass vessels and Mahommedans copper, except for drinking-cups, which are generally of silver. The *lota* is the globular ewer, sometimes melon-shaped, flattened from top to bottom and very rarely from side to side, universally used in ceremonial and other ablutions, and its name is the same word as *lotus*, the water-lily, and comes from the same root as the Latin *lotus*, washed, and the English, lotion, a wash. It is found plain, chased, graven, and encrusted. The most interesting of all known *lotas* is one in the India Museum [Plate 12] discovered by Major Hay in 1857, at Kundlah in Kulu, where a landslip had exposed the ancient Buddhist cell in which this *lota* had been lying buried for 1,500 years; for it is attributed by Oriental scholars to the date A.D. 200-300. It is exactly of the shape now made, and is chased all round with a representation of Gautama Buddha, as Prince Siddhartha, before his conversion, going on some high procession. An officer of state, on an elephant, goes before; the minstrels, two damsels, one playing on

[PLATE 18.]



COPPER *LOTA*, WITH HAMMERED ORNAMENT, TANJORE.





BRASS DISH, ENCRUSTED WITH COPPER, TANJORE.







BRASS FIGURE, No. 1, VIZAGAPATAM.





BRASS FIGURE, No. 1, VIZAGAPATAM.

a *vina*, and the other on a flute, follow after; in the midst is the Prince Siddhartha, in his chariot drawn by four prancing horses; all rendered with that gala air of dainty pride, and enjoyment in the fleeting pleasures of the hour, which is characteristic of the Hindu to the present day, as if life were indeed

“musical as is Apollo’s lute,
And a perpetual feast of nectared sweets,
Where no crude surfeit reigns.”

The copper statue of Buddha at Sultanganj¹ [Royal Asiatic Society of Bengal Vol. XXX, 360] is the largest metal work of ancient times extant in India, and is a monument of the early proficiency of the Hindus in melting and casting metal. The iron pillar, which stands in the centre of the courtyard of the Kutub mosque at old Delhi, is a solid shaft of iron, 23 feet 8 inches in total height, and 16·4 inches in diameter at the base, and 12·05 inches at the capital, which is 3½ feet high. Mr. Fergusson assigns to it the mean date of A.D. 400, and observes that it opens our eyes to an unsuspected state of affairs to find the Hindus at that age capable of forging a bar of iron larger than any that has been forged in Europe up to a late date, and not frequently even now. After an exposure of fourteen centuries, it is still unruined, and the capital and inscription are as clear and as sharp as when the pillar was first erected. A cast of it is shewn in the India Museum. The beautiful hammered and perforated brass gates of the tomb of Shah Alum at Ahmedabad are another notable sample of the great skill of the natives of Gujarat in metal work.

Mr. Baden Powell in his *Handbook on the Manufactures and Arts of the Punjab* (Lahore, 1872), gives a complete list, with their native names and uses, of the commoner brass and copper utensils made at Karnal, Amritsa and Lahore. They form the

¹ Now in private hands in Birmingham.—See Fergusson, *History of Indian and Eastern Architecture*, p. 137.

staple of the work in metals of the Panjab, and in every large town he says great quantities of metal vessels, drinking cups, cooking pots, and lamps, in short all articles of household use, are made for local consumption. Amritsar, Ambala, Ludhiana, Jalandhar, all export brass vessels into the hills round the Panjab, and up the Cabul valley into Afghanistan. The high brass tree-like candelabra, with a number of branches bearing little lamps filled with oil, and having a wick in each, are a marked feature in great houses in Lahore, and are known by the name of *char-divas*, i.e. lamps with four wicks [literally "lights," the word *diva* meaning both light and God].

In Cashmere tin is soldered on copper which has been previously deeply graven over with a diffused floral design, the sunken ground of which is then filled in with a black composition, something after the manner of niello. This pretty work, from Cashmere, is very rare in England, but Lord Northbrook exhibited a variety of it in three dishes at the Paris Exhibition of 1878. They are studded all over with little raised flowers, which shine like frosted silver out of a groundwork of blackened foliated scrolls, which are traced so delicately as to look like the finest Chantilly lace.

At Moradabad, in the North West Provinces, tin is soldered on brass, and incised through to the brass in floriated patterns, which sometimes are simply marked by the yellow outlines of the brass [Plate 12] and at others [Plate 13] by graving out the whole ground between the scrolls, and filling it in with a blackened composition of *lac*, as is done in Cashmere.

Benares, in the North-Western Provinces, is the first city in India for the multitude and excellence of its cast and sculptured mythological images and *emblemata*, not only in brass and copper, but in gold and silver, and also in wood and stone and clay. These images of the gods are not made by a separate caste, but the carpenters and the masons respectively make the large wooden and stone idols set up in the temples, the potters the clay idols



BRASS FIGURE, No. 3, VIZAGAPATAM.





BRASS FIGURE, No. 4, VIZAGAPATAM.







BRASS FIGURE, No. 3, VIZAGAPATAM.





BRASS FIGURE, No. 6, VIZAGAPATAM.

consumed in daily worship, and the braziers, coppersmiths, and goldsmiths the little images in brass and copper, mixed metal, and gold and silver which are always kept in private houses. Brass is largely used in their manufacture, alloyed with six other metals, gold, silver, iron, tin, lead, and mercury, making with the copper, and the zinc of the brass, a mixture of eight metals, which is deemed a perfect alloy, and very highly prized. Idols of pure gold and silver are also made, and in the Sastras great praise is bestowed on those who worship graven images of these precious metals. The larger idols are always cast in moulds, and afterwards finished with the chisel and file. The gold images of Durga, Lakshmi, Krishna, Radha, and Saraswati kept in private houses and worshipped daily, must not be less than one *tola* [nearly half an ounce] in weight, and they generally weigh three or four *tolas*. The images of Shitala [the goddess of small-pox] are always of silver, and weigh ten or twelve *tolas*. The images of Siva in his *lingam* form are made of an amalgam of mercury and tin, and are esteemed most sacred. They are always very small, and are kept in all houses and used in the daily worship. Copper images of Surya, and of Siva riding on Nandi, and also, in many parts of India, of the serpent *Naga*, are kept in all houses and are worshipped daily. Brazen images of many of the gods are also kept in private houses and daily worshipped: and images of Radha, Durga, Lakshmi and Siva in mixed metal. The images of the gods made of this perfect alloy may also be worshipped either at home or in the temples. The images of all the gods and goddesses are graven in stone, but they are generally worshipped only in the temples; only a few very small ones being found in private houses, the greater number of those used in domestic worship being of the *lingam* form of Siva. The stone images seen in Bengal are generally of black marble, but there are some at Benares which are white. Wooden images are never kept in private houses, but only in the temples. The *nimba* tree, *Melia Azadirachta*, furnishes the temple images of Vishnu, Durga, Radha, Lakshmi, Siva, Garuda,

and others. The mendicant followers of Vishnu always carry about a wooden image of him two cubits high. All images of clay are thrown into the river after being worshipped, and have therefore to be renewed daily. They are generally two cubits high. The figures made of Karttikeya for his annual festival in Bengal are often twenty-seven feet high. An immense manufacture of all these idols and of sacrificial utensils is carried on in Benares. The industry has sprung up naturally from the services of the numerous temples of this city, and has converted the precinct of every temple into an ecclesiastical bazaar. It was in this way that the seats of those who sold doves for sacrifice, and the tables of the bankers [*soukars* in India] who exchanged unholy for holy coins, were gradually intruded into the outer court of the Temple at Jerusalem; and that the "booths of Bethany" rose beneath the green branches on the opposite slopes of the Mount of Olives. Miss Gordon Cumming, who has given a most graphic account of the temples and temple services at Benares, says that it is impossible to walk through the bazaars of this city without recalling the descriptions of the vessels of the Temple of Jerusalem: of "the cauldrons, pots and bowls; the shovels, the snuffers, and the spoons, the censers, the basons, the lamps, the candlesticks, and all manner of things to be made either of gold, or of bright brass, which might be continually scoured. Here in the open sunlight are stalls heaped up with all sorts of brass work for the use of the worshippers. Incense burners and curious spoons, basons and lamps, pots and bowls, and a thousand other things of which we knew neither the name nor the use, but which the owners were continually scouring until they gleamed in the sun." Amid these busy, noisy shops stands the red sandstone temple of Durga, elaborately carved from base to pinnacle, and alive with monkeys: and down the next street, another dedicated to the same goddess is full of brilliant peacocks; while above all else rise the glittering domes of the great golden temple of Siva, which is for miles around the cynosure of the pilgrims proceeding



BRASS FIGURE, No. 7. VIZAGAPATAM.





BRASS CANDLESTICK, MADURA.







COPPER-GILT SACRIFICIAL VASE, MADURA.





TEA-POT?—NIPAL.

toward the sacred city from every part of India. The narrow streets are full of beautiful white cows adorned with garlands of flowers, and having the *trisula* of Siva stamped on their hind-quarters : and every street leads down to the Ganges and the thousand temples and pavilions clustered along its banks.

A large quantity of the exported domestic brass work of Benares has in recent years found its way into this country. It is very rickety in its forms, which are chased all over in shallow, weak patterns ; and it fails altogether to please owing to its excessive ornamentation. In the trays particularly all appearance of utility is destroyed by the unsuitable manner in which decoration is applied over their whole surface.

In Oudh, the town of Bandhua enjoys a local reputation for its metal vessels.

In Bengal what are known as *kansha* plates are a specialty of Bardwan and Midnapur ; and several other places in the Bardwan division are noted for their metal pots and pans : and also Nuddea, and Panihatti in the Presidency division. At Nuddea, however, the industry has latterly declined owing to the bankruptcy of the chief manufacturer. In the Chittagong division the village braziers turn out excellent metal work. All sorts of domestic utensils in brass and bell metal are made throughout the Rajshahi division, particularly at Murshedabad and Malda ; also at Shahabad in the Patna division ; and throughout the Orissa division ; in brass and pewter in the Chota Nagpore division ; and in iron and brass all over the Dacca division, particularly about Mymensing ; where, at Kagmari, brass, and iron, and also white metal work, are produced on a large scale. At Kagmari alone 300 men are employed in the business, and the yearly out-turn is over 150,000 lbs. These wares are always sold by weight, a small fraction over it being allowed for the manufacturer's profit.

In the Central Provinces which are the ancient Gondwana, the brass work of Nagpur, consisting of *lotas*, *katoras*, and cooking

vessels, is distinguished by its pure traditional forms. Brass wares of the same excellence of form are manufactured also a little higher up the Waingunga at Bundhara and Pauni, but more extensively at the former place. The articles produced are cooking utensils, and water vessels of all kinds used by natives, handlamps, candlesticks, and candelabra, drinking cups, bells, and fountains. The braziers there also work in bell metal, pewter, and copper. Excellent brass and copper utensils are also made at Brahmapuri in the Chanda district. The town of Chanda itself was formerly distinguished for its workers in the precious and baser metals but much of its fame is now lost. Brass and bell-metal vessels are also largely manufactured at Sambulpur in the extreme east, and at Chichli in the Narsingpur district in the north of the Central Provinces. In the wild southern district of Bustar brass pots are manufactured by the Ghasias from old ones. The hatchets and knives always to be seen in the hands of the people of this district are made at Maddar, and other places, on the Upper Godaverī, which bounds the Central Provinces toward the south-west. Steel of excellent quality is forged at Tendukhera in the Narsingpur district, and at Katangi, Jabera, Barela, and Panagar in the Jubbulpur district, on the Nerbudda which bounds the Central Provinces on the north.

At Dewalghat in Berar [Hyderabad Assigned Districts], not far westward from Bundara, steel of fine quality is also forged.

In the Bombay Presidency, Nassik and Poona and Ahmedabad have always been famous for their copper and brass work. Besides the ordinary house pots and cups, the braziers of Ahmedabad make very graceful and delicately cut brass screens [possibly derived originally from the beautiful brass gates of Shah Alum's tomb], and *pandans*, for holding betel [*pan*] leaf, small boxes of very graceful form, covered with the most delicate tracery, and known to Europeans as spice boxes. Their wares belong to two chief classes: the first of copper,

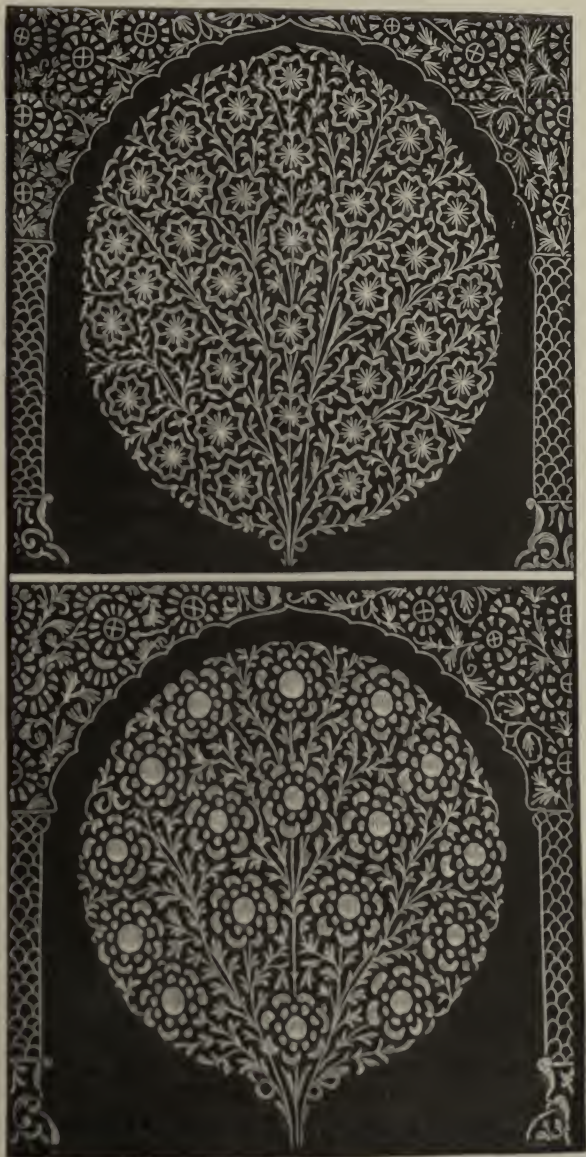


DAMASCENED WORK.



SPICE-BOX, DAMASCENED IN GOLD [WITH DETAIL OF A PANEL],
PANJAB.





TWO PANELS OF DAMASCENED SPICE-BOX FIGURED IN
PLATE 30.







SARAI, DAMASCENED IN SILVER, HYDERABAD IN THE DAKHAN.





PLATE, DAMASCENED IN SILVER, HYDERABAD IN THE DAKHAN.

domestic pots, jewelry caskets, and inkstands; and the second of brass, sweetmeat boxes, spice boxes [*pandans*], rings, lamps, idols, and chains. They make their own brass in the proportion of four parts of copper to three of zinc. A good deal of iron work is also done at Ahmedabad. There is a large manufacture of idols in all the metals at Nassik and Poona. Good brass utensils are also made at Kelshi and at Bagmandli in the Ratnagiri collectorate. Bells for bullocks are a speciality of Sirsangi in the extreme eastern limits of Paragad in the Belgaum collectorate. The most active industry in the town of Bombay is the manufacture of brass and copper pots and other utensils in universal use among the natives of India. The Copper Bazaar opposite the Mombadevi Tank [the Mirror of the Goddess of Bombay] is the busiest and noisiest, and one of the most delightful streets in all the native town. Mr. Terry states [Maclean's *Guide to Bombay*] that there are 1,069 coppersmiths, and 1,536 blacksmiths in Bombay.

In the Madras Presidency brass and copper vessels, and also of iron and steel, are made at Maddagiri, Nagamangala, Karatagiri, Magadi, Belúr, Tagari, Sravan, and Channapatna in Mysore. The brass and copper utensils, and brass and copper [and also stone] idols of the Tumkur districts are widely noted. In the Hassan district the Jains enjoy a monopoly of the manufacture, which employs 1,331 persons who receive orders from all parts of Southern India. Very good brass work is also made at Nellore; but that of Madura and Tanjore is superior to all, and the finest in India. In its bold forms, and elaborately inwrought ornamentation it recalls the descriptions by Homer of the work of the artists of Sidon in bowls of antique frame. Some are simply etched, and others deeply cut in mythological designs [Plate 14] and others [Plate 15] are diapered all over with *cruste* of the leaf pattern, seen in Assyrian sculptures, copper on brass, or silver on copper, producing an effect often of quite regal grandeur. Castellani possesses the finest specimen

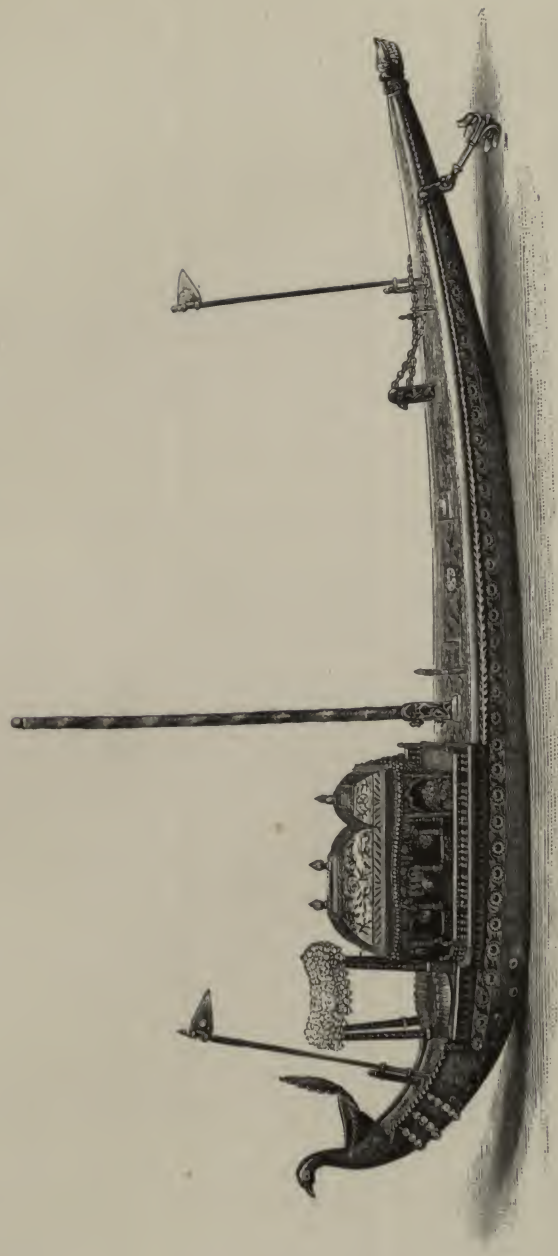
known (Plate 16), of silver encrusted on brown waxy copper. In Plate 15 the bold form of the *lota* is well brought out by the disposition of the diaper pattern round the body of the vessel. Plate 17 is of a little copper *lota* elegantly encrusted with silver. Plate 18 is an illustration of Madras hammered work in copper. Nothing could be more effectual than the simple architectural decoration of this little *lota*, which is one of Colonel Michael's admirable selections. The ornamentation of the dish represented in Plate 19 is excessive, but is skilfully relieved by the fluted pattern of the cove. All these illustrations are of Tanjore work. Among the Prince of Wales' Indian presents is a collection of little brass figures from Vizagapatam, which for skilful modelling, finish, and a certain irresistible grotesqueness of expression, are the finest I have ever seen. I have been permitted to add engravings of seven of them [Plates 20 to 26], which graphically illustrate the whole gamut of military swagger in man and beast. Plate 27 is a representation of a Madras temple lamp. The temple bells of India are celebrated for the depth and purity of their note, and those of Madras are distinguished above all others by their stately architectural forms. The handles are generally crowned with a group of the Puranic gods, sculptured in full relief. The sacrificial vases also are often very beautifully designed and wrought. There is a very fine one in the India Museum [Plate 28] from some temple of Vishnu in Madras. The vase figured in Plate 29 is said to be from Nipal, and is possibly a tea-pot.

We have seen that beside the ordinary brass, the Hindus use an alloy of copper mixed with gold, like the ancient *aes Corinthium*. The so-called dark "bronzes" of India, are not of true bronze, that is a mixture of copper and tin, which the Hindus hold to be impure, but of copper without alloy.



VESSEL, AND BOWL, DAMASCENED IN SILVER, PURNIAH.

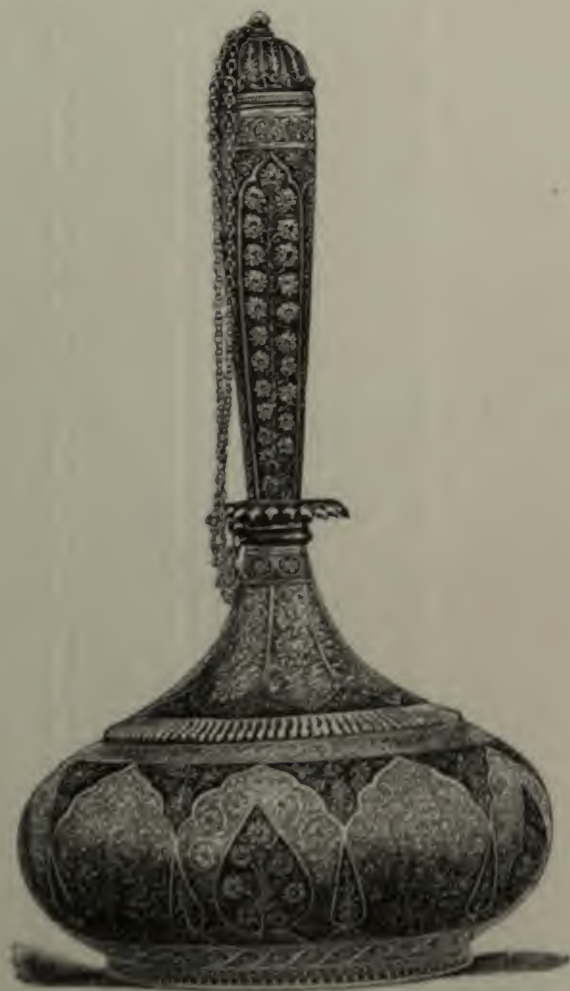




ENAMELLED PEN AND INK STAND, JAIPUR.







ENAMELLED SARAI, PANJAB.





ENAMELLED HAKA STAND, OF MOGOL PERIOD.

DAMASCENED WORK.

DAMASCENING is the art of encrusting one metal on another, not in *crustæ*, which are soldered on or wedged into the metal surface to which they are applied, but in the form of wire, which by undercutting and hammering is thoroughly incorporated with the metal which it is intended to ornament. Practically, damascening is limited to encrusting gold wire, and sometimes silver wire, on the surface of iron, or steel, or bronze. This system of ornamentation is peculiarly Oriental, and takes its name from Damascus, where it was carried to the highest perfection by the early goldsmiths. It is now practised with the greatest success in Persia and in Spain. In India damascening in gold is carried on chiefly in Cashmere, at Gujrat and Sialkote in the Panjab, and also in the Nizam's dominions, and is called *kufi* work. Damascening in silver is called *bidri*, from Bider, in the Nizam's Dominion, where it is principally produced. There is a cheap *kufi* work done by simply laying gold leaf on the steel plate, on which the ornamentation has been previously etched. The gold is easily made to adhere to the etching, and is then wiped off the rest of the surface.

The spice box lent by the Queen, of which Plates 30 and 31 are illustrations, is one of the finest examples of the *kufi* work of the Panjab in the India Museum. Some beautiful examples of it will also be noted among the Museum collection of arms [Plate 42]. In *bidri* the metal ground is a compound of

copper, lead and tin, made black on the surface by dipping it in a solution of sal-ammoniac, saltpetre, salt and blue vitriol. This alloy, after being first melted and cast, is turned in a lathe to complete the form, which is usually that of the ordinary *sarai*, or water goblet, or *hukah* stand. Then the required pattern is graven over it, and inlaid with silver; and finally the ground of the vessel is blackened, and its silver ornamentation scoured to the brightest polish.

Bidri is also made at Purniah, in the Bhagalpur division of Bengal, where only zinc is mixed with copper in the alloy: and inferior kinds of the work are produced at other places. It is also imitated in pottery. It is the highest art practised in India after enamelling, and was originally introduced by the Mahommedans from Persia. In the *bidri* of Bider the floral decoration is generally drawn in a more or less naturalistic manner [Plates 32 and 33], while in that of Purniah it is always strictly conventional [Plates 34 and 35]. Fig. 34 is an admirable example of a gold decorative effect produced by the skilful use of a few simple lines. Sometimes the decoration of the Purniah *bidri* is Chinese in character, and has evidently been derived through Sikkim or Bhutan.



CASKET [WITH DETAILS] OF "PERTABGHAR ENAMEL."





GUN BARREL, DAMASCENED IN GOLD, WITH DETAILS.







[PLATE 41.]



GUN STOCK CASED IN IVORY.





SHIELD, DAMASCENED IN GOLD, PANJAR.

ENAMELS.

ENAMELLING is the master art craft of the world, and the enamels of Jaipur in Rajputana rank before all others, and are of matchless perfection. There are three forms of enamelling followed.

In the first the enamel is simply applied to the metal as paint is applied to canvas; and in the second, translucent enamels are laid over a design which has been etched on, or hammered [*repoussé*] out of the metal. Both these are comparatively modern methods. The third form of enamelling by encrustation is very ancient, and is known under two varieties, namely, the *cloisonné*, in which the pattern is raised on the surface of the metal by means of strips of metal or wire welded on to it; and the *champlevé*, in which the pattern is cut out of the metal itself. In both varieties the pattern is filled in with the enamel. In all forms of true enamelling the coloring glaze has to be fused on to the metal. There is indeed a fourth form of enamelling, practised by the Japanese. They paint in the pattern coarsely, as in the first form, and then outline it with strips of copper or gold, to imitate true *cloisonné* enamels. The Jaipur enamelling is *champlevé*. A round plate among the Prince of Wales' Indian presents is the largest specimen of it ever produced. It took four years in the making, and is in itself a monument of the Indian enameller's art. Another notable example of it is the beautiful covered cup and saucer, and spoon, belonging to Lady Mayo. The bowl of the spoon is cut out of a solid emerald, and, as in all Hindu sacrificial

spoons, from which it is designed, is in the same plane with the handle. It is perfect in design and finish, and is surely the choicest jewelled spoon in existence. Another exquisite example of Jaipur enamelling is the little perfume box, or *atardan*, something like a patch box, with a cone-shaped cover, belonging to Mr. W. Anderson, and formerly exhibited in the South Kensington Museum. All round the box is a representation of Krishna, surrounded by cows and calves, and shepherdesses, in a grove, with birds singing among the branches: and on the cover is one of Krishna dancing with the shepherdesses, on a green ground of hills and valleys, dales and fields. It was surmounted with a yellow diamond, in perfect harmony with the colors of the green, white, blue, orange, and scarlet enamels, but the owner has replaced it by a perfectly inharmonious stone of the purest and most brilliant water. I deeply regret that it has not been possible to obtain illustrations of the Prince of Wales' plate, Mr. Anderson's box, and Lady Mayo's cup and saucer and spoon, in time for the publication of this Handbook. Of all the Prince of Wales' enamels the daintiest device is a native writing-case, or *kalamdan*, shaped like an Indian gondola [Plate 36]. The stern is figured like a peacock, the tail of which sweeps under half the length of the boat, irradiating it with blue and green enamels, brighter even than the natural iridescence of a peacock's tail. The canopy which covers the ink bottle is colored with green, blue, ruby, and coral red enamels. It is the mingled brilliance of its greens, blues, and reds which, laid on pure gold, makes the superlative excellence and beauty of the enamelling of Jaipur. Even Paris cannot paint gold with the ruby red, coral red, emerald green, and turquoise and sapphire blues of the enamels of Jaipur, Lahore, Benares, and Lucknow. In Lady Mayo's spoon the deep-green enamel is as lustrous and transparent as the emerald which forms the bowl. Among the arms in the India Museum are some fine examples of old Jaipur enamelling. The handles of the yak's tails, and of the sandal-wood and ivory

horse wisps, and of the peacock's tails, which, like the yak's tails, are symbols of royalty throughout the East, are magnificent examples of the grandest of the art crafts of India, and truly regal treasures. The art is practised everywhere in India, at Lucknow and Benares, at Multan and Lahore, and in Kangra and Cashmere, but nowhere in such perfection as at Jaipur. It is probably a Turanian art. It was introduced into China, according to the Chinese, by the Yeuèchi, and was carried as early, if not earlier into India. From Assyria it probably passed into Egypt, and through the Phœnicians to Europe. Sidon was as famed for its glass, as was Tyre renowned for its purple; and the Sidonians were not only acquainted with glass-blowing, but also with the art of enamelling in glass in imitation of the precious stones. Among the Prince of Wales' presents are several specimens of the charming Cashmere enamels, in which the ground of the usual shawl pattern ornamentation, cut in gold, is filled in with turquoise blue. Sometimes a dark green is intermixed with the blue, perfectly harmonised by the gold, and producing a severely artistic effect. Lady Wyatt possesses a remarkably fine goblet in this style of Cashmere enamel [Plate 37].

Among the many splendid loans contributed by the Queen to the India Museum is a *Huka* stand, the silver bowl [Plate 38], of which is painted with flowers in green and blue enamel. It is one of the finest specimens I know, of the best Mogol period of transparent enamelling.

At Pertabghar in Rajputana extremely effective and brilliant trinkets are made, apparently by melting a thick layer of green enamel on a plate of burnished gold; and while it is still hot covering it with thin gold cut into mythological or hunting and other pleasure scenes; in which, amid a delicate network of floriated scrolls, elephants, tigers, deer, peacocks, doves, and parrots are the shapes most conspicuously represented. After the enamel has hardened the gold work is etched over with a graver so as to bring out the characteristic details of the

ornamentation. In some cases it would seem as if the surface of the enamel was first engraved, and then the gold rubbed into the pattern so produced, in the form of an amalgam, and fixed by fire. Plate 39 gives illustrations of a casket, and its panels, of this Pertabghar work, lent by the Queen. The enamels of Ratam in Central India are identical in general character with those of Pertabghar, but are deep blue in colour, not green.

Beautiful glass bangles [*churis*], and such like ornaments are made at Rampur [whence they are named *Rampurmaniharan*] near Mirut. These glass ornaments, of the most brilliant colours, are also made at Hushyarpur, Multan, Lahore, Patiala, Karnal, Panipat, and other places in the Panjab: at Banda in the North-Western Provinces; at Dalman and Lucknow in Oudh, where the art was introduced from Multan; and at Mangrul in the Central Provinces. In the Bombay Presidency glass-making has its headquarters at Kapadvanj in the Kaira district of Gujarat. It is made into bangles, beads, bottles, looking-glasses, and the figures of animals, chiefly peacocks, for export to Bombay and Kathiwar. Glass trinkets are also made in the Kheda district of Kandesb, and at Bagmandli in the Ratnagiri collectorate. In the Madras Presidency glass bangles are extensively made, both at Matod, and Tumkur in Mysore: and in several villages between Gutti and Bellary in the Bellary collectorate. The glass phials for Ganges water, seen all over India, are made mostly at Sawansa, in the Pertabghar district of Oudh, and at Nagina, in the Bijnur district of the North-Western Provinces. Most of the Ganges water, which myriads of pilgrims yearly convey from Hardwar to all parts of India, is carried in the phials and flasks produced by the *manihars* of Sawansa and Nagina.

SOUTH KENSINGTON MUSEUM,

AND

BRANCH MUSEUM, BETHNAL GREEN.

The Museum is open free on Mondays, Tuesdays, and Saturdays. The Students' days are Wednesdays, Thursdays, and Fridays, when the public are admitted on payment of sixpence each person. The hours on Mondays, Tuesdays, and Saturdays are from 10 A.M. till 10 P.M.; on Wednesdays, Thursdays, and Fridays from 10 A.M. till 4, 5, or 6 P.M. according to the season.

At Bethnal Green, Wednesday only is a Students' day—on all other days admission is free.

The Indian Section of the Museum is contained in a range of galleries on the eastern side of the Horticultural Gardens. The entrance is from the Exhibition Road. Various other collections belonging to the Museum are also at present exhibited in galleries adjoining the Horticultural Gardens.

The fee for admission to the Museum on Students' days gives also the right of entry to the Indian Section and the other collections in these Galleries which are open daily from 10 A.M. till 4, 5, or 6 P.M.

Tickets of admission to the Museum, including the Art Library and Educational Reading Room, are issued at the following rates:—Weekly, 6*d.*, Monthly, 1*s.* 6*d.*, Quarterly, 3*s.*, Half-yearly, 6*s.*, Yearly, 10*s.*

Yearly Tickets are also issued to any school at £1, which will admit all the pupils of such schools on all Students' days.

Tickets may be obtained at the Catalogue Sale Stall of the Museum.

These Tickets also admit to the Branch Museum at Bethnal Green.

WORKS BY JOHN MARSHALL, F.R.S., F.R.C.S.,

PROFESSOR OF ANATOMY, ROYAL ACADEMY OF ARTS; LATE LECTURER ON ANATOMY AT THE GOVERNMENT SCHOOL OF DESIGN, SOUTH KENSINGTON; PROFESSOR OF SURGERY IN UNIVERSITY COLLEGE, LONDON; SENIOR SURGEON TO THE UNIVERSITY COLLEGE HOSPITAL; ETC., ETC.

FOR ART EDUCATION.

ANATOMY FOR ARTISTS. Illustrated by Two Hundred Original Drawings by John S. Cuthbert. Engraved by J. and G. Nicholls. Imperial 8vo. Price 31s. 6d.

A RULE OF PROPORTION FOR THE HUMAN FIGURE. Illustrated by John S. Cuthbert. Folio. In Wrapper, 8s.; or in Portfolio, 9s.

Prepared for the Department of Science and Art.

A SERIES OF LIFE-SIZE ANATOMICAL DIAGRAMS OF THE HUMAN BODY, specially adapted for Art Students, Schools of Art, &c. Price 12s. 6d. each sheet, coloured; or £1 12s. each, selected Proofs, mounted on canvas, with rollers, and varnished. EXPLANATORY KEY, price 12s.

FOR GENERAL EDUCATION.

Prepared for the Department of Science and Art.

PHYSIOLOGICAL DIAGRAMS. An Entirely New Edition, extended and revised by the Author. Eleven Diagrams, life-size, each on paper 7 feet by 3 feet 9 inches. Coloured, price 12s. 6d. each sheet; or selected Proofs, more highly coloured, mounted on canvas, with rollers, and varnished, price £1 12s. each. EXPLANATORY KEY, price 12s.

A DESCRIPTION OF THE HUMAN BODY: Its Structure and Functions. Illustrated by Physiological Diagrams, designed for the use of Teachers in Schools and Young Men destined for the Medical Profession, and for Popular Instruction generally. The Work contains 265 quarto pages of Text, bound in cloth, and 220 Coloured Illustrations, arranged in 11 Folio Plates, measuring 13 inches by 14, in a limp Cover. Tenth Edition. Price of the Quarto Volume and Small Folio Atlas, 21s.

LONDON: SMITH, ELDER, & CO., 15, WATERLOO PLACE.

W. H. ALLEN AND CO.'S

LIST OF FORTHCOMING WORKS.

A PLEASURE TRIP TO INDIA DURING THE VISIT OF H.R.H. THE PRINCE OF WALES, AND AFTERWARDS TO CEYLON. By Mrs. M. E. CORBET. With Photographs.

INDIAN INDUSTRIES. By A. G. F. ELIOT JAMES.

THE GARDEN OF INDIA; OR, CHAPTERS ON OUDH HISTORY AND AFFAIRS. By H. C. IRWIN, B.A. Oxon, Bengal Civil Service.

INDIAN REMINISCENCES. By Colonel S. DEWÉ WHITE, late Bengal Staff Corps.

DESTRUCTION OF LIFE BY SNAKES, HYDROPHOBIA, ETC., IN WESTERN INDIA. By an EX-COMMISSIONER.

MEMOIRS OF A GRIFFIN; OR, A CADET'S FIRST YEAR IN INDIA. By Captain BALLEW. Illustrated from Designs by the Author. A new Edition.

TWENTY-ONE DAYS IN INDIA. Being the Tour of Sir Ali Baba, K.C.B. By GEORGE ABBRIGH-MAGRAY.

LONDON: W. H. ALLEN, & CO., 15, WATERLOO PLACE.

CHARTERED BANK OF INDIA, AUSTRALIA, AND CHINA,

HATTON COURT, THREADNEEDLE STREET, LONDON.

INCORPORATED BY ROYAL CHARTER.

CAPITAL . . £800,000. RESERVE FUND . . £190,000.

COURT OF DIRECTORS, 1880—1881:

WILLIAM CHRISTIAN, Esq.	WILLIAM MACNAUGHTEN, Esq.
FREDERICK W. HEILGERS, Esq.	WILLIAM PATERSON, Esq.
JOHN JONES, Esq.	JAMES R. BULLEN SMITH, Esq. C.S.I.
EMILE LEVITA, Esq.	LUDWIG WIESE, Esq.

Manager—JOHN HOWARD GWYTHER.
Secretary—WILLIAM CHARLES MULLINS.

AGENCIES AND BRANCHES:

BOMBAY.	RANGOON.	SOURABAYA.	SHANGHAI.
CALCUTTA.	PENANG.	HONGKONG.	HANKOW.
COLOMBO.	SINGAPORE.	FOOCHOW.	MANILA.
AKYAB.	BATAVIA.		

The Corporation grant Drafts payable at the above Agencies and Branches; buy and receive for collection Bills of Exchange; issue Letters of Credit; undertake the purchase and sale of Indian Government and other Securities; hold them for safe custody and receive Interest or Dividends as they become due.

Deposits of money are received for not less than twelve months, bearing interest at 5 per cent. per annum, payable half-yearly.

CHARTERED MERCANTILE BANK OF INDIA, LONDON, AND CHINA.

INCORPORATED BY ROYAL CHARTER.

HEAD OFFICE:—65, OLD BROAD STREET, E.C.

COURT OF DIRECTORS:

GEORGE GARDEN NICOL, Esq., *Chairman*.
JAMES MURRAY ROBERTSON, Esq.
EDWARD JAMES DANIELL, Esq.
JOHN NUTT BULLEN, Esq.
WILLIAM SCOTT, Esq.
A. FRASER, Esq.
DAVID TRAIL ROBERTSON, Esq., *ex-officio*.
D. T. ROBERTSON, Esq., *Chief Manager*.
W. JACKSON, Esq., *Assistant Chief Manager*.
J. M. REID, Esq., *Sub-Manager*.

The Bank receives Money on Deposit, Buys and Sells Bills of Exchange, issues Letters of Credit and Circular Notes, and transacts Banking and Agency Business in connection with the East.

BRANCHES AND SUB-BRANCHES:

In INDIABombay, Calcutta, Madras, and Rangoon.	In THE STRAITS. Singapore, Penang.
„ CEYLON.....Colombo, Kandy, Galle, Matala.	„ JAVABatavia.
	„ CHINAHong Kong, Shanghai.

DEPOSIT AGENCY—128, GEORGE STREET, EDINBURGH.

LONDON BANKERS:

BANK OF ENGLAND. LONDON JOINT STOCK BANK.

Office Hours—From 10 a.m. till 3 p.m. Saturdays, 10 a.m. till 2 p.m.

SOUTH KENSINGTON MUSEUM SCIENCE AND ART HANDBOOKS.

PUBLISHED FOR THE COMMITTEE OF COUNCIL ON EDUCATION.

- THE INDUSTRIAL ARTS IN SPAIN. By JUAN F. RIANO.
Numerous Woodcuts. Large crown 8vo. 4s.
- GLASS. By A. NESBITT. Illustrated. Large crown 8vo. 2s. 6d.
- GOLD AND SILVERSMITHS' WORK. By J. H. POLLEN.
Numerous Woodcuts. Large crown 8vo. 2s. 6d.
- BRONZES. By C. DRURY E. FORTNUM, F.S.A. With numerous
Woodcuts. Large crown 8vo. 2s. 6d.
- ANIMAL PRODUCTS: their Preparation, Commercial Uses,
and Value. By T. L. SIMMONDS. Large crown 8vo. 7s. 6d.
- FOOD: A Short Account of the Sources, Constituents, and Uses
of Food. By A. H. CHURCH, M.A., Oxon. Large crown 8vo. 3s.
- TEXTILE FABRICS. By the Very Rev. DANIEL ROCK, D.D.
With numerous Woodcuts. Large crown 8vo. 2s. 6d.
- IVORIES: ANCIENT AND MEDÆVAL. By WILLIAM
MASKELL. With numerous Woodcuts. Large crown 8vo. 2s. 6d.
- ANCIENT AND MODERN FURNITURE AND WOOD-
WORK. By J. H. POLLEN. With numerous Woodcuts. Large crown
8vo. 2s. 6d.
- MAIOLICA. By C. DRURY E. FORTNUM, F.S.A. With nume-
rous Woodcuts. Large crown 8vo. 2s. 6d.
- MUSICAL INSTRUMENTS. By CARL ENGEL. With nume-
rous Woodcuts. Large crown 8vo. 2s. 6d.
- MANUAL OF DESIGN. By GILBERT R. REDGRAVE. With
Woodcuts. Large crown 8vo. 2s. 6d.
- TAPESTRY. By ALFRED CHAMPEAUX. With Woodcuts. Large
crown 8vo. 2s. 6d.
- THE INDUSTRIAL ARTS: Historical Sketches. With 242
Illustrations. 7s. 6d.

CHAPMAN AND HALL, LIMITED, 193, PICCADILLY.

LEVANT CARPET WAREHOUSE,

108 & 109, HIGH HOLBORN.

(Formerly at St. Helen's Place, Bishopsgate.)

ESTABLISHED 1792.

CARDINAL & HARFORD,

IMPORTERS DIRECT OF

Turkey, Persian, Indian,

AND OTHER ORIENTAL

CARPETS, RUGS, MATTINGS, &c.,

Of rare manufacture and in great variety, suitable
for PUBLIC and PRIVATE ROOMS of all kinds,
ENTRANCE HALLS, STAIRS, CORRIDORS, CHURCH
SANCTUARIES, &c., &c.

Price Lists or Estimates on application.

Special Sizes not ordinarily kept in Stock made
to order.

TRELLOAR'S MATS

PRICE

LIST

POST

FREE.

SEVEN

PRIZE

MEDALS

AWARDED.



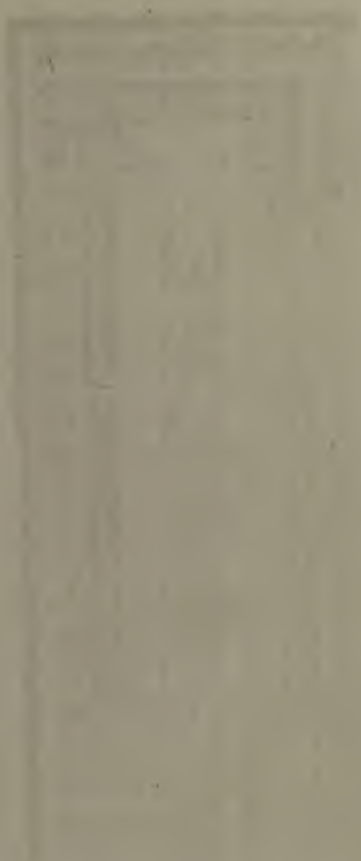
AND

FLOOR COVERINGS,

69, LUDGATE HILL.

~~10 6 2~~

ВТАМ ЗНАЮЩИМ



ПОДПИСАНЫ
ДЛЯ АТМОСФЕРЫ

20. 6/